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Sex and the Suburbs

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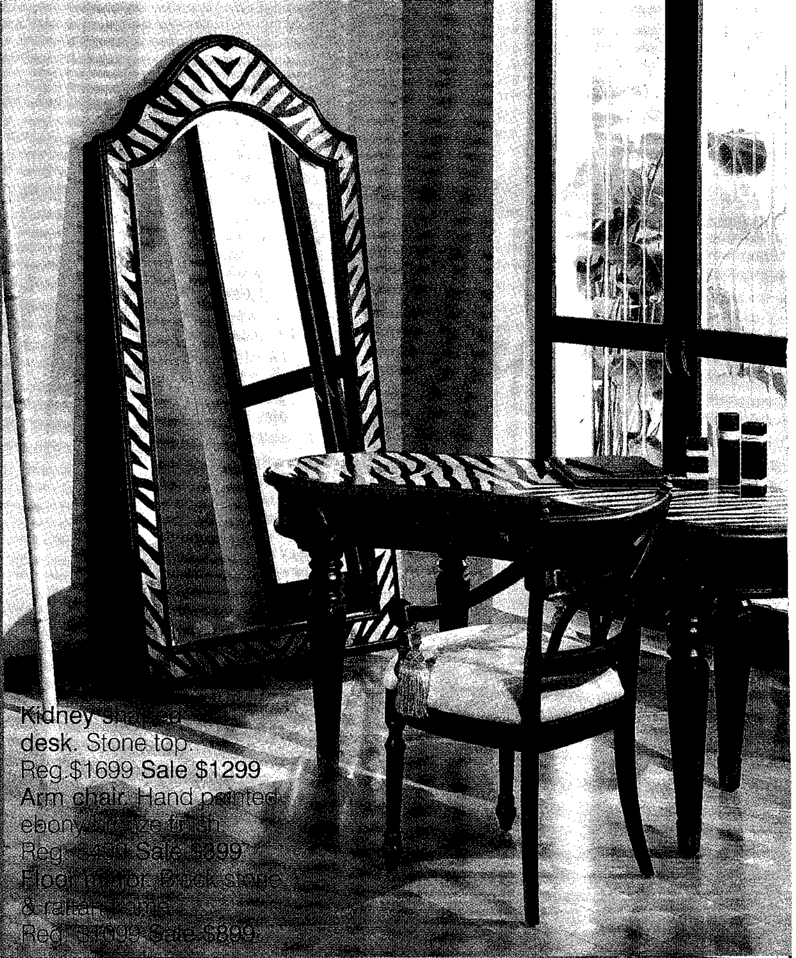

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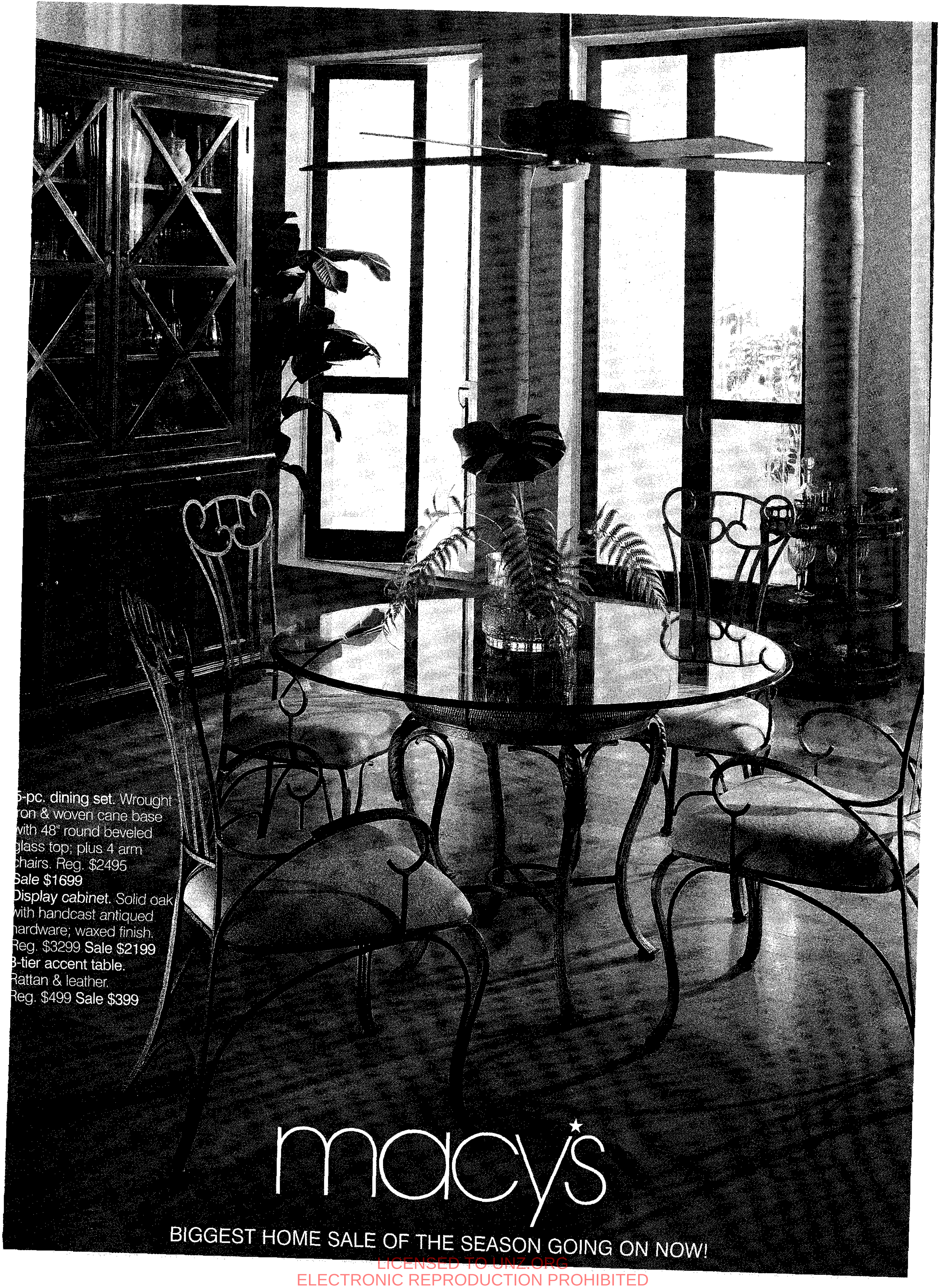

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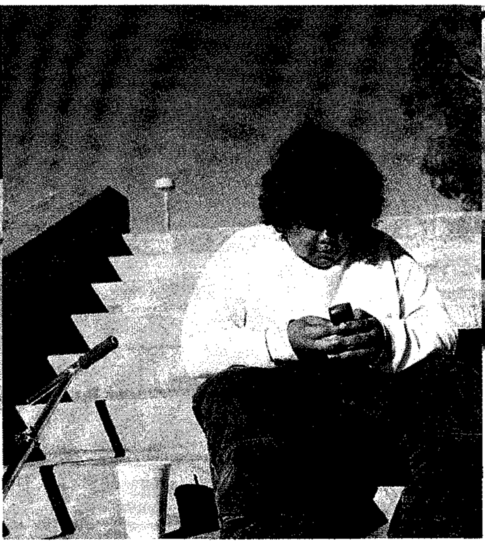

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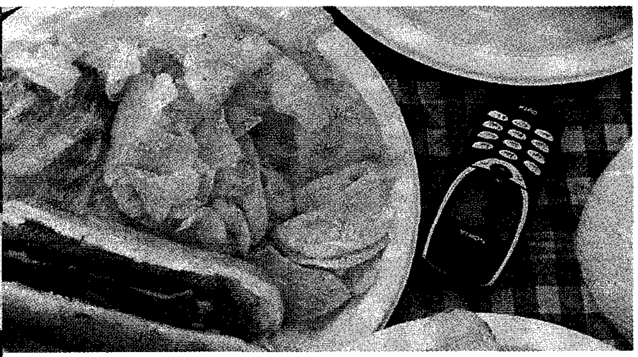

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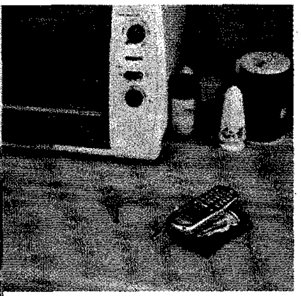

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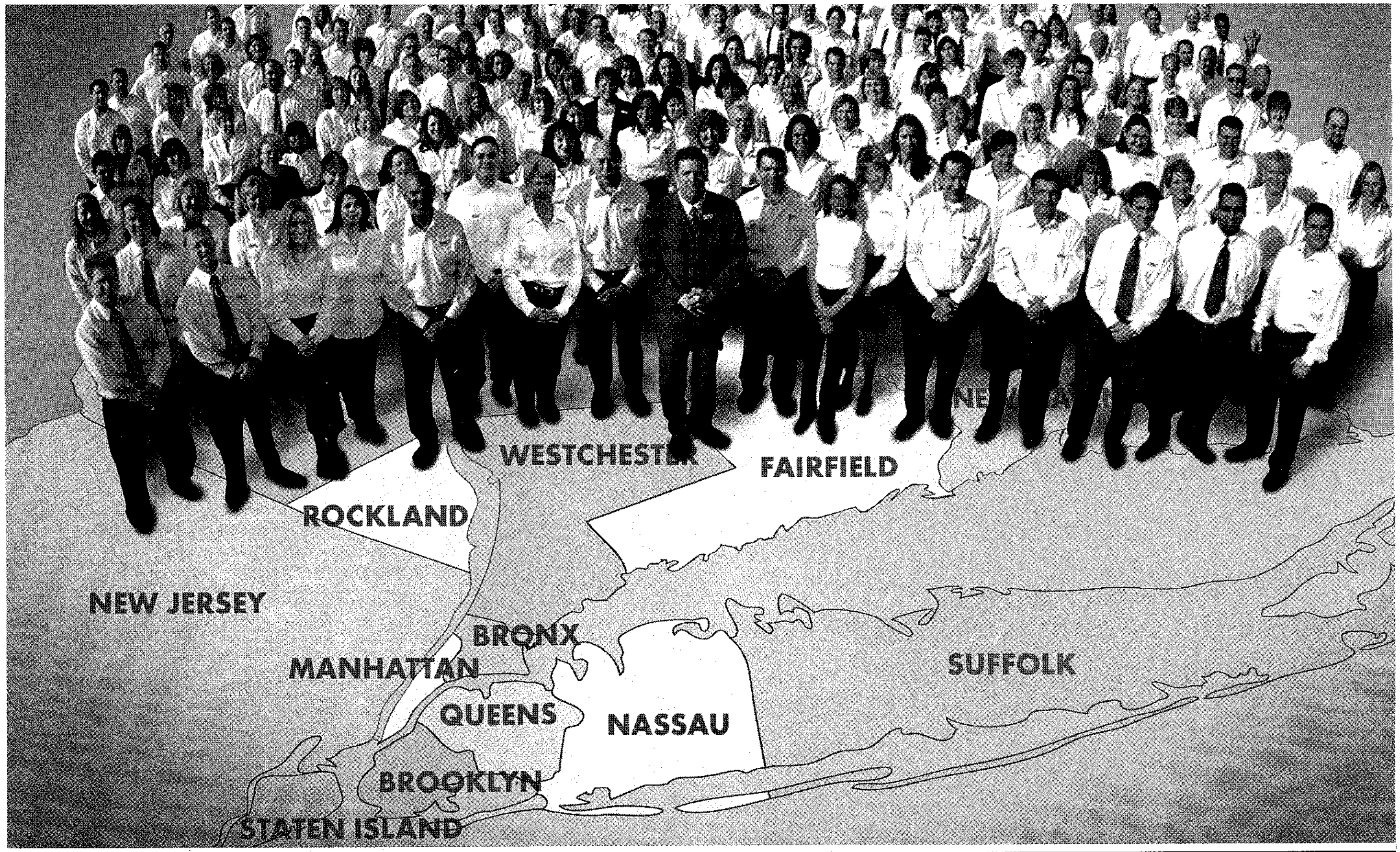
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'Guardian' Crossword

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HEAT SEEKERS: Daniel T. Keane of NYFD Engine 7, Ladder 1, with model Melania Knauss.

> **There could be a third world war or something; I should get married before it gets any worse.**
> **—Diana Roderick, page 30**

28 Single in the New City

Love by the Numbers Everything got more serious after September 11. Including, say the results of an exclusive *New York* Magazine–MetroTV poll, New Yorkers' attitudes about sex and relationships. **Ariel Levy** dissects the data. 34 **Sex *Outside* the City** Thinking of escaping to the suburbs to find love and happiness? Read **Susan Dominus**'s report from Connecticut's bar scene before you do. 38 **The Ultimate Aphrodisiac** In Manhattan in the past couple of years, it seemed there was nothing sexier than a big bank account. **Laurie Sandell** looks at what's happened to those happy bachelors now that their bulging wallets have shrunk. **Plus: In Search of the $60 Date**, by **Emily Gitter** and **Ben Kaplan.** 44 **Blonde on Blonde** Candace Bushnell is as thin and stylish as her TV alter ego, *Sex and the City's* Carrie Bradshaw. And as she goes through her life, clubbing, dining, smoking, drinking, dating, she can provide the same kind of running voice-over about the meaning of it all. **Ariel Levy** visits the night princess and finds that not much has changed since the Candace show debuted, back in the days of Studio 54. "And that's," Candace says, "a good thing."

ON THE COVER: PHOTOGRAPHED BY FIROOZ ZAHEDI.

ABOVE: FIROOZ ZAHEDI.

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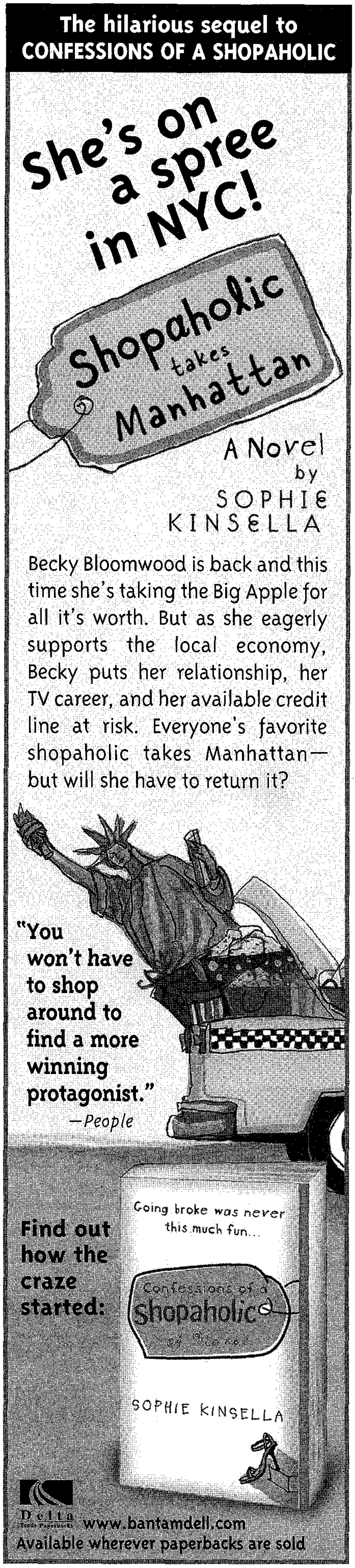
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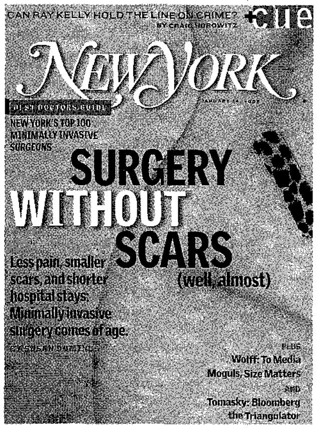
Letters

> I would essentially be gutted like a fish, with six weeks of recovery time.
>
> —Nancy Mammana

Cutting Remarks

In 1998, I discovered that I had a precancerous tumor and that my kidney would need to be removed immediately. I was facing a kind of surgery where I would essentially be gutted like a fish, with six weeks of recovery time. Fortunately, a friend found Mount Sinai's Dr. Robert Waterhouse, one of the very few doctors performing the procedure laparoscopically at that time. I went to see him and immediately felt at ease. Needless to say, your article was completely on the mark ["The Kindest Cut," by Susan Dominus, January 14]. I was in the hospital for a day and a half, and was back at 100 percent in about two weeks. The urology department at Mount Sinai was amazing, and I am forever grateful to them for the unbelievable treatment I received.

Nancy Mammana, WHITE PLAINS, N.Y.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"The Kindest Cut," although informative and provocative, may have left your readers with the wrong impression of both the traditional, larger-incision methods and the minimally invasive laparoscopic surgical techniques. As one of the surgeons quoted in the article, I feel it important that an attempt be made to present a more balanced view.

Laparoscopic methods, some believe, offer patients immunologic and physiologic benefits over the larger-incision "open" methods. Some might get the impression from the article that laparoscopic methods may replace open methods and that surgeons who perform the new operations do so exclusively. In fact, the vast majority of laparoscopic surgeons still perform open operations regularly. Not every disease process or every patient is a candidate for a laparoscopic operation. It is also important to note that although some surgeons, myself included, believe that minimally invasive methods offer long-term oncologic benefits, this has not been definitively proved in humans yet.

More important than the individual surgical methods themselves, the introduction of laparoscopic methods has led to a critical evaluation of the negative side effects of all types of surgery and is likely to lead to new methods of avoiding or lessening the strain on the body. The current debate about minimally invasive surgery will probably lead us to new therapies that will, hopefully, improve the results of all types of surgery in the future.

Richard L. Whelan, CHIEF, SECTION OF COLORECTAL SURGERY, COLUMBIA PRESBYTERIAN MEDICAL CENTER, MANHATTAN

Correction: A caption was inadvertently left out of the December 24–31 issue. It identified the photograph behind Thelma Golden and Lowery Sims on page 53 as *Moslem Woman in Brooklyn, New York City, 1990,* by Chester Higgins Jr. *New York* regrets the error. ■

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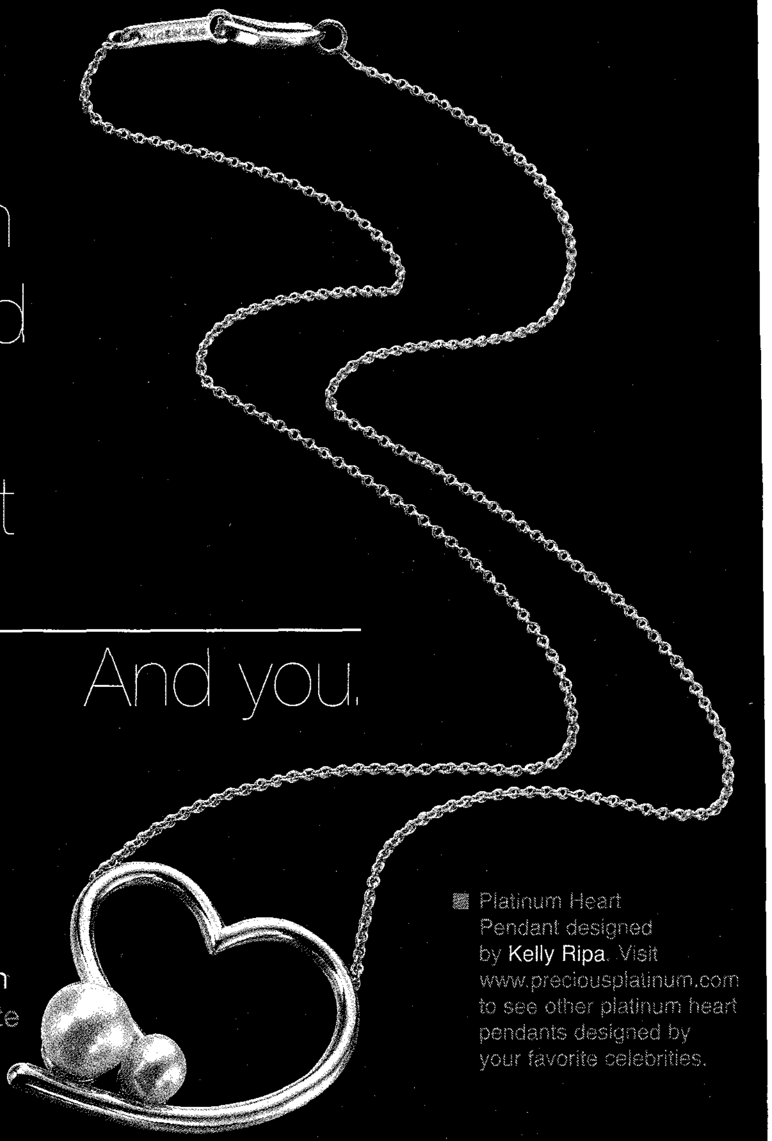

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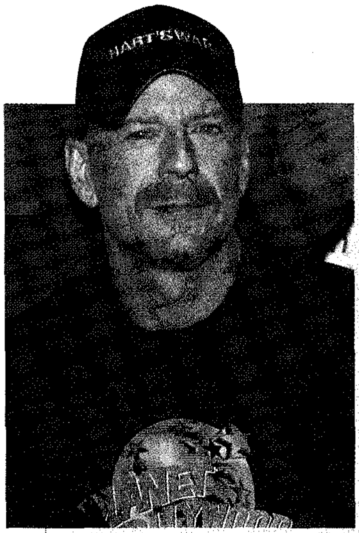
Intelligencer

By Marc S. Malkin

Mort Zuckerman Plays Politics

New York *Daily News* and *U.S. News & World Report* publisher **Mort Zuckerman** has always insisted that he doesn't endorse or fund-raise for political candidates. Of course, rules were meant to be broken—especially when you can help out an old friend. Zuckerman hosted a hush-hush, $1,000-a-ticket fund-raiser for Montana senator **Max Baucus**, head of the Senate Finance Committee, last week at his Fifth Avenue apartment. Over $200,000 was raised at the cocktail party, where politicos **Charles Schumer**, **Hillary Clinton**, **Charles Rangel**, and **Jon Corzine** joined NBC chairman **Bob Wright**, Loral chief executive **Bernard Schwartz**, Liz Claiborne CEO **Paul Charron**, Goldman Sachs vice-chairman **Bob Hormatz**, Quadrangle Group partners **Steven Rattner** and **Joshua Steiner**, and real-estate mogul **Bill Rudin**. "Mr. Zuckerman made an exception because he and Senator Baucus have had a great personal relationship for over twenty years," a rep for Zuckerman said. One partygoer reports that Zuckerman justified his endorsement by telling the crowd that it was his 4-year-old daughter, Abigail, who persuaded him to host the soirée.



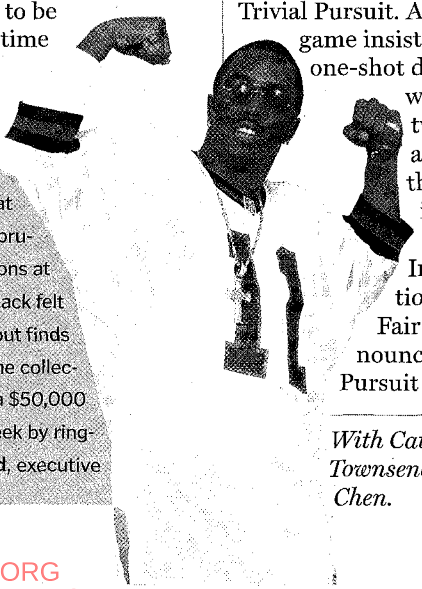
Bruce Willis: Look Who's *Not* Talking

Bruce Willis must have gotten up on the wrong side of the bed before his appearance last week at Planet Hollywood to promote his new WWII film, *Hart's War*. First, the star, flanked by six bodyguards, whined for photographers to stop taking so many pictures. ("You're hurting my eyes," he complained.) During a Q&A with a Planet Hollywood employee, Willis stonewalled with surly one-word answers. "So where were you filming?" the interviewer asked. "Prague," Willis replied. Asked what that was like, Willis rolled his eyes and moaned, "Cold." After Willis just said "Yup" when asked if he was auctioning off his uniform from the movie, the flustered interviewer ran offstage for a few seconds. Jumping back onstage, he made one last attempt to get Willis to open up: "You also play with a band, so which do you like better, acting or music?" The monosyllabic Willis answered, "Both." Later, Willis's rep tried to explain, saying that if he appeared cranky, it was probably because he was tired. Willis had been on the road for two and a half weeks promoting the movie and touring with his band, the Accelerators.

Maya Angelou Voices Ode to Bush

Think of **Maya Angelou** and politics, and the first things that come to mind are her poetry reading at **Bill Clinton**'s first presidential inauguration in 1993 and her unwavering support for **Al Gore** in 2000. But Angelou is singing a slightly different tune these days. She actually likes W. "I liked him a lot while he was down there at ground zero, when he said, 'We hear you. The world hears you,' " Angelou told us while in New York promoting her new line of Hallmark cards and trinkets. "That is what America needed at that moment. We needed to know that we had some protection. People who felt so suddenly vulnerable and fearful were strengthened by his ardor, by his fervor. He is not the president that I voted for . . . but he may be a man for his time." Despite her newfound admiration, Angelou isn't expecting to be spending time with the president anytime soon: "I've been welcome in a few White Houses, but I don't know about this one."

BOARD STIFF: First **Bob Dole** used his stately persona to give Viagra a lift, then he ogled **Britney Spears** in a Pepsi commercial. Now he's moved on to board games. The former GOP senator has signed a deal to partner with *Saturday Night Live* player **Darrell Hammond** to be the spokesmen for the twentieth-anniversary edition of Trivial Pursuit. A rep for the game insists it's only a one-shot deal in which the two will appear at the upcoming American International Toy Fair to announce a Trivial Pursuit contest.



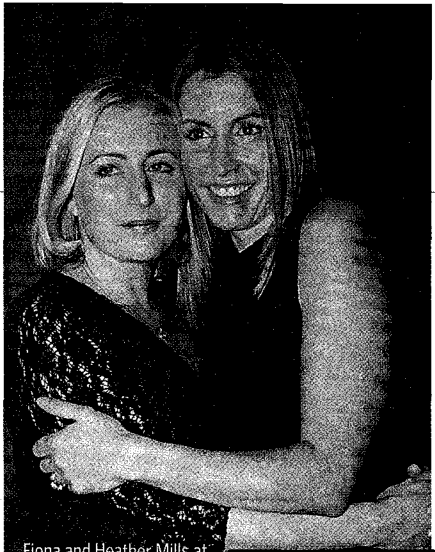
P. Diddy Spreads the Wealth

Money's tight for most folks these days, but not for **Sean Combs**. We've learned that Combs is spending a staggering $1 million to put on his Sean John fashion show on February 9 at Cipriani 42nd Street. The invitations alone cost $60,000 (that's 1,000 invitations at $60 apiece). Each invitation—an embroidered white linen pocket square—comes in a black felt box along with a pair of silk cuff links. A Sean John rep declined to comment on costs, but finds nothing wrong with the pricey invite: "We feel it's a beautiful invitation that reflects the collection." About 400 of Combs's nearest and dearest will be receiving separate invites to a $50,000 after-party at Lotus. In other Combs fashion news, he's set to help kick off Fashion Week by ringing the opening bell of the New York Stock Exchange on February 7 with **Peter Arnold**, executive director of the Council of Fashion Designers of America.

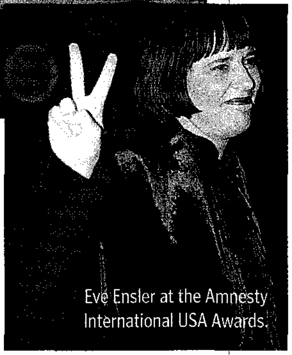
With Catherine Townsend and Aric Chen.

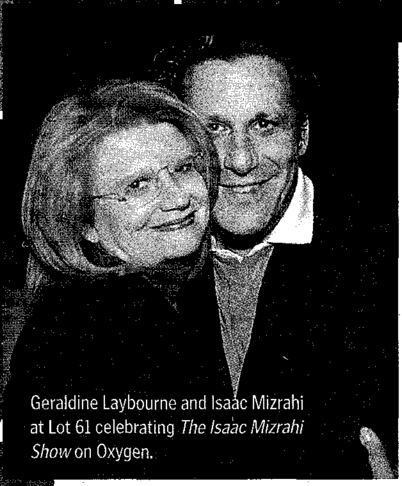
PHOTOGRAPHS: TOP, LAU THOMAS/GAMMA; EVAN AGOSTINI/IMAGEDIRECT.

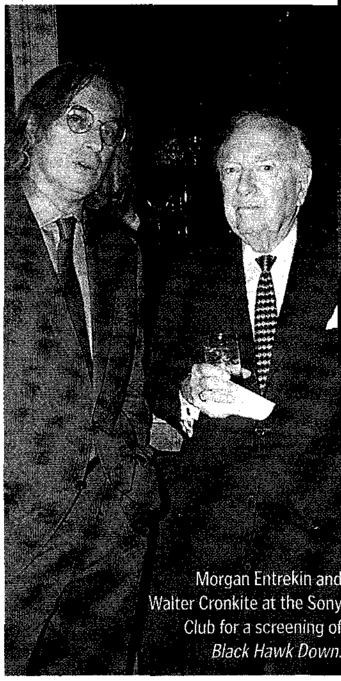
Scene


Fiona and Heather Mills at a party for INC thrown by *Vogue*.

Benjamin Bratt, Talisa Soto, Paul Rudd, and Nelson Vasquez at Thom celebrating Bratt's *Paper* magazine cover.


Eve Ensler at the Amnesty International USA Awards.


Geraldine Laybourne and Isaac Mizrahi at Lot 61 celebrating *The Isaac Mizrahi Show* on Oxygen.


Morgan Entrekin and Walter Cronkite at the Sony Club for a screening of *Black Hawk Down*.

Eric Fischl, April Gornick, and Michel Witmer at the Corning Gallery for a preview of "Flowers for New York," a show by Brian Clarke.

David Pernick, Diane von Furstenberg, and Sonny Sharr at the Jewish Museum.

Marina Rust Connor, Susan Fales-Hill, and Nathalie Gerschel Kaplan at the Hilton New York for Young Collectors' Night at the Winter Antiques Show.

Spike Lee, Big Tigger, and Mike Phillips at Michael Jordan's Steak House for the launch of the seventeenth edition of Air Jordans.

Wrap Artist

"There are a lot of Jewish princesses out there, but I'm the real one," laughed **Diane von Furstenberg** at a benefit for Shenkar College—Israel's premier design institute—held in her honor on January 28 at the Jewish Museum. She graciously accepted a kitschy turquoise-and-purple menorah, agreed to pay one year's tuition for a Shenkar student, and reaffirmed her commitment to "making other Jewish princesses look good." But as **Deborah DeFusco**, co-chair of Shenkar's New Leadership division, pointed out, the beautification of JAPs may have been easier in the seventies. "I bought my first wrap dress when I was 20 years old," said DeFusco. "They seem to be making them smaller now." JADA YUAN

Peace Work

Celebrities such as **Paul McCartney**, **Elie Wiesel**, **Suzanne Vega**, **Ted Koppel**, and **Bianca Jagger** packed into a ballroom at Chelsea Piers on January 28 for Amnesty International USA's Media Spotlight Awards. "This organization's work is more important than ever," said **Salma Hayek**, who was mobbed by photographers during pre-dinner cocktails. *Vagina Monologues* author **Eve Ensler**, honored with the leadership award, received a standing ovation. But the crowd really went wild for Sir Paul, who took the podium after Ensler to accept his lifetime-achievement award. "I'd like to thank all of the penises and vaginas in the room," he said, "for helping reach the goal of world peace."

CATHERINE TOWNSEND

Photographs by
Patrick McMullan

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Very little happens anywhere unless someone in New York presses the button—Duke Ellington

GOTHAM

Life in the New City

Down and Out at Davos

Poor Michael Dell. At the Waldorf, even VIPs had trouble getting into the confabs. By Marion Maneker

Protesters weren't the only ones frustrated at the World Economic Forum last weekend. While the Falun Gong seemed content to conduct mass breathing exercises on the corner of 47th and Park (stationed like sentinels in front of Starbucks), the corporate, media, and political heavyweights inside the Waldorf-Astoria were fighting to get into overbooked sessions.

Outside Friday morning's colloquy "New Priorities in U.S. Foreign Policy," with "special guest" Senator Joseph Biden, a line of the unregistered formed early. Jamie Rubin came out—in vain—to get his wife, Christiane Amanpour. "Forget me," she said, amused by his consternation. "The foreign minister of Romania can't get in."

"I just saw the mayor of Chicago get turned away," the *Wall Street Journal*'s man piped up. But William Daley called over his shoulder, "Not me, buddy!"

"Oh," the reporter corrected himself, "he was the Commerce secretary; his brother is the mayor."

"I'm the crown prince's counselor, I've got to get in there," a self-important Saudi said to no avail.

One of the charms of Davos, the Swiss ski resort where the conference was born, was that it forced everyone into the same cramped accommodations. (Though Klaus Schwab says he moved his forum to New York in solidarity, rumor has it that the notoriously strict Swiss security forces got fed up with the safety requirements of so many VIPs and sent the conference packing.) Coming to New York put the event under the New York *Times'* approving eye—RICH AND POWERFUL GATHERING AT ELITE FORUM ON ECONOMY, read Thursday's headline—but it also seems to have created the unanticipated problem of too much serious (and surely social) interest in the panels.

By Friday morning, the powerhouse quotient had gotten very high indeed. George Stephanopoulos, Walter Isaacson, Ken Auletta, and several other media types hung around the lobby like a clutch of high-school seniors while less-stellar folk scurried to kiosks looking for last-minute openings. Meanwhile, Enron-addled SEC chairman Harvey Pitt was taking an escalator up from Oscar's. "I've gone over the House testimony," he said to his companion before looking at his watch. "What time does this thing start?" he asked.

Even being a featured attraction didn't help. On Thursday, Michael Dell tried to stop by "Business Strategy." A photographer seeing Dell sheepishly wait his turn by the door offered to get the billionaire in on his pass.

"This is the most important man in the computer business," the photographer exclaimed to a McKinsey employee on loan to the conference.

"I know who he is," the employee replied with a patient smile. "I'm not ignorant. But rules are rules." And with that, Dell retreated good-naturedly into an onslaught of hopeful bankers.

Other victims of this new egalitarianism were Arianna Huffington and Hollywood producer Lawrence Bender, who were turned away from Friday's foreign-policy scrum, too. Their next stop: "Responding to Financial Market Volatility," but there was no room at the inn there either.

Those left out of the most sought-after confabs had to make do with panels like "Drama in the Workplace (Learn to use techniques from theatre to make a difference in the way you lead and inspire others)" or "Café Philo (An informal but energetic gathering)."

Back at the foreign-policy colloquy, Claudia Gonzalez, senior press officer for the conference, tried valiantly to accommodate the irate VIPs by getting permission to open the doors. "We've got to do something here," she pleaded into her cell phone. "There's going to be a backlash."

But the mandarins in charge of the conference, in their wisdom, let the rules stand.

PHOTOGRAPH: AP WIDE WORLD PHOTOS.

Home on the *Roadshow*

It's taken *Chubb's Antiques Roadshow*—one of PBS's hottest commodities—five years to get to Manhattan, but executive producer Peter Cook says he's "ready to see if this will play on Broadway."

The line at the Javits Center suggests it will. A bustling crowd of living *Far Side* cartoons struggles with gourds, tomahawks, paintings of bawdy wenches, and at least one highly unsavory bird's nest.

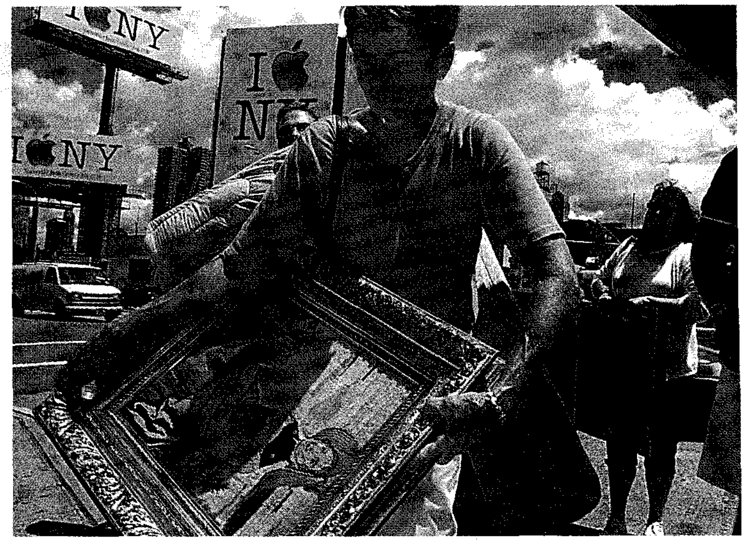
Most of these 5,000 hopefuls will never make it past the main appraisers' tables. Nor—thanks to a phalanx of assertive volunteers—can the press access the greenroom, where the chosen few wait to be filmed (the first New York episode airs February 11). Producers are dead set on preventing leaks about the next $250,000 dresser.

Not that a high-value object will necessarily get you on the air. "You can't expect the same *pop!* out of a price as when the show was new," Cook says. What you need is a story. A *good* story.

"A friend of mine who passed away gave this vase to me," says Richard from Hoboken, his voice wistful. "He said, 'It's Japanese—be careful of it.' I thought, *What does that mean . . . ?*"

Whatever it meant, the cream-colored *objet* is of little value. "The appraiser said it was pretty but only worth $100," Richard says bitterly.

Some appraisers clearly enjoy dashing expectations (especially if they smell a lie).



When I tell one woman at the folk-art table that an ashtray is an heirloom given to me by my father "hours before he expired from lung cancer," she doesn't flinch. "This was made in Italy—sometime after the First World War." With a sigh, she says, "We're looking at five to ten dollars."

Fifteen on a good day?

"No way."

A man nearby starts talking about his pile of splintered wood: "It's a baby cradle from 1749, but for the last few years, it's been a makeshift coffee table." Then a *Roadshow* volunteer steps in. "We'd rather you not tell this story before you're filmed," she says, "because you might get bored the second time around." (Unlike the first time around?)

"If these exchanges sound rehearsed, it's less interesting television," Cook explains. Still, it's hard to predict what the producers will go for. Many promising finds (like a Jayne Mansfield water bottle) don't make it—but Joey Ramone's leather jacket does.

The item is one of this season's best, part of a Ramones collection appraised at $8,000 to $10,000—all because the expert believed the owner's story. "I used to manage a band called Black Market Babies," she says. "We'd open for the Ramones."

"I *love* Black Market Babies!" gasps a volunteer. Other guests watch sourly: *Why all the fuss about a leather jacket when so many* Last Suppers *aren't even getting the time of day?*

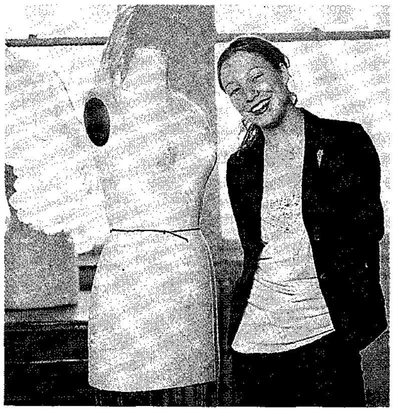
The logic is clear, according to Cook: "It's incumbent on us to make the mix more complex all the time. Something like this can't get too predictable." DEREK DE KOFF

Style

AMY LAROCCA

A Side of Wings

Carrie Imberman never set out to become an expert on wings, but now that Victoria's Secret ads have deposited a winged supermodel on every bus stop and the city's focused on Valentine's Day (and lingerie), Imberman—the crafty genius behind the feathered creations sported by Gisele and Company—is becoming something of a cult hero. The 25-year-old fell into her métier by luck: She was hired in 1998 by set and costume designer Martin Izquierdo, who created the wings for Tony Kushner's *Angels in America*. "I'm into slightly obsessive-compulsive things," says Imberman. "I'd gaze at the wings and think, *I could do that*." She starts each pair with a wire armature that's actually pretty light—less than five pounds—which she then carefully covers with upwards of 3,000 turkey feathers. She's also flooded with requests for personal wings—largely from guys who think that they might, in fact, morph their girlfriends into Tyra Banks, or people with a particularly fashionable costume party to attend. She even did a matching pair for a famous makeup artist and his dog. "Sometimes you have an instinct about a thing," she explains. "I don't have an instinct to pay my bills on time. I have an instinct about where feathers should go."



Fashion Week Calms Down

The clothes that will be shown in next week's fashion shows are still under wraps, but one trend is definitely anticipated in Bryant Park this season: brighter eyes and bushier tails. There's a dearth of parties during what has traditionally been the city's surest bet for nightcrawlers and gate-crashers. "One is still at a funeral," sighed Serena Bass, the fashion world's favorite caterer. "And of course, it's a funeral of the bankroll, really." P.R. firm Harrison & Shriftman, which typically organizes back-to-back parties during the shows, is only working on one: a sedate, Mike Bloomberg-hosted breakfast for Mercedes-Benz, the sponsor of Fashion Week. In the past, sponsors have hosted lavish fêtes at places like the Natural History museum. "I can't tell you how many RSVPs we have already!" says Harrison & Shriftman's Claire Curran. "And it's early in the morning!" Plus, the tents will be smaller, the shows more exclusive (Michael Kors went down from 1,100 guests to 400), and the atmosphere less like a circus and more like the marketplace it really is. "Maybe it's good," sighs one fashion editor. "We'll all get our work done."

PHOTOGRAPHS: FROM TOP, MARK PETERSON/CORBIS SABA; KAREN PEARSON.

City Father's Son

"How was I going to tell my father this was happening?" Bill Rudin says, recalling September 11, when he watched the city his dad, Lew, had spent years building up be attacked. "I tried to downplay it as much as I could, but the next day, he was on the phone with Mario Cuomo, talking about rebuilding again."

A week later, though, Lew Rudin, 74, died of bladder cancer. His memorial service was like a funeral for a Jewish Kennedy: The gravel-voiced magnate was the ultimate insider during the seventies fiscal crisis. His diplomacy helped bring labor and management to the same table, and his boosterism persuaded fellow land barons to prepay $600 million in property taxes to keep New York afloat. For two decades afterward, he emceed countless power breakfasts as the founder of the Association for a Better New York.

Now it falls to Rudin, who was left to run the family empire with his uncle Jack, to take charge of ABNY, and to help rebuild New York again. On February 5, the group will hold a breakfast with featured speaker Mike Bloomberg. This time, Lew's son will do the introductions.

Of course, this is not his father's fiscal crisis. As city services dwindled, the old ABNY focused on quality-of-life issues long before that term was ever coined: getting merchants to clean their sidewalks, handing out awards to sanitation workers. Now ABNY has a perhaps more daunting list of chores: lobbying for money from Washington, pushing to expand the Javits Center, supporting a bid for the 2012 Olympics.

To make ABNY a player today, Rudin says he's staged a youth movement: Old-guard members like David Dinkins and Jack Beagle have been joined by Jon Tisch, Peter Powers, Jane Rosenthal of Tribeca Films, and Paul Williams, the new head of 100 Black Men. The new people are looking to Rudin much as the older folks looked to Lew. "He's not insulated by corporate perks," says Central Labor Council chief Brian McLaughlin, another new ABNY member. "He's a street guy who we can trust."

Like his father, the younger Rudin, 46, is something of a diplomat, having served on Bloomberg's transition team while plotting economic-stimulus strategies with George Pataki, Chuck Schumer, and Hillary Clinton (who calls him "a great friend"). "I look at the mayor as a Lewis Rudin disciple," Rudin says, pointing to Bloomberg's charitable giving and "New York is open for business" stance.

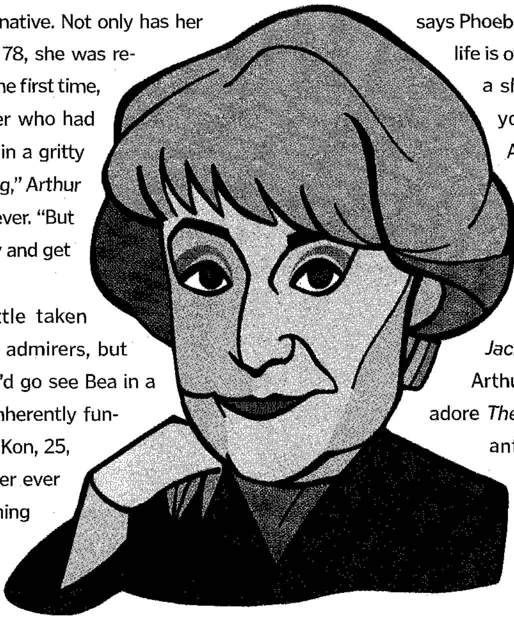
When Rudin talks, it's with a hint of Lew's low-pitched drawl; the memory of his father and the need to rebuild are clearly linked for him. And as a power broker in training, he revisits his father's legacy at almost every turn. Montana senator Max Baucus recently told Rudin about how Lew settled a feud—over high beef prices—between Ed Koch and Montana's then-governor, Tom Judge. "My father called up Tom Judge—he didn't know him, but he invited him to New York to speak at ABNY and to eat a steak at '21,' " Rudin says with wonder. "It all got settled. Koch even came to the breakfast." ROBERT KOLKER

Generation Y's Queen Bea

If you are Bea Arthur, about to open your new one-woman Broadway show, *Just Between Friends*, you know your audience. There will be middle-aged couples who think you are a great entertainer, fans of your groundbreaking sitcom *Maude*, and (of course) gay men, some of whom have dressed up like you at one time or another. What you might not expect—but what you just may be getting—is a crowd of 22-year-old hipsters obsessed with *The Golden Girls*, particularly with Arthur's dumped-at-midlife character, the sarcastic Dorothy Zbornak.

Turns out that Arthur is certified platinum as far as cult icons go—a Britney alternative. Not only has her hair turned silver, but at 78, she was recently called "funky" for the first time, by a young photographer who had her pose like a rock star in a gritty warehouse. "I played along," Arthur says, voice huskier than ever. "But I just wanted to get funky and get out of there."

Arthur may be a little taken aback by her latter-day admirers, but that won't stop them. "I'd go see Bea in a second. I'm sure she's inherently funny. She's hip," says Gary Kon, 25, who's been a rabid viewer ever since Lifetime began running *Golden Girls* episodes 32 times a week in 1997.



Other twentysomethings first fell under the spell of the show at age 10—mesmerized by the senior-citizen *Sex and the City*. "My mother wouldn't let me watch it. She thought the Golden Girls were tasteless," says 23-year-old Nancy Einhart. "It was a forbidden pleasure."

Now that these fans have grown up, they appreciate *The Golden Girls* in large part because it's not obsessed with them: The show may revolve around sexual intrigue and odd living arrangements, but unlike *The Real World*, it has no truck whatsoever with youth culture. "People don't give a shit about old people in general," says Phoebe Reilly, 23. "You're taught that life is over after 35," she says. "Here's a show that tells you post-men, you can start all over again." Adds Patrick Carone, 25, who often watches with his grandmother: "Other shows keep getting younger and younger. It's almost more subversive than watching *Jackass*."

Arthur understands, mostly. "Kids adore *The Golden Girls* because it's so anti-Establishment," she says. "But I never thought it would become this sort of cult thing. I mean, my God—it's like *Dynasty*." MONICA KHEMSUROV

PHOTOGRAPH BY SONIA MOSKOWITZ/GLOBE PHOTOS. ILLUSTRATION BY JESSICA KASPER.

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Michael Wolff THIS MEDIA LIFE

Enron Outrage

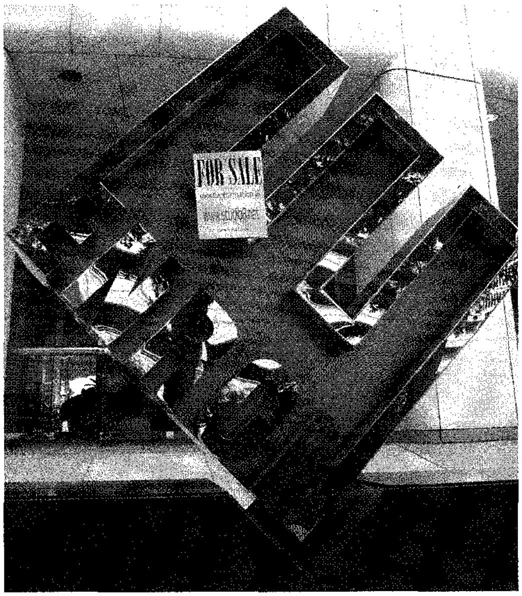
We're all shocked—*shocked!*—by a certain energy company's balance-sheet sleight of hand. *What were they thinking?!* we ask. But Enronian accounting was merely New Economy boilerplate.

LET ME BE THE FIRST (OR THE LAST) PERSON IN America to offer some sympathy for Enron. Various executives of the company became hundred-millionaires while most employees lost the value of their options and the equity in their pension funds. That's the basis for popular outrage. But it seems worth noting that this is not terribly different from what happened in the dot-com meltdown (where, to my knowledge, there are no indictments forthcoming).

We are told that Enron is guilty of using "aggressive" accounting practices, also called "off-balance-sheet" accounting—hiding, or obscuring, or putting a better spin on, the amount of money you owe. This seems wrong—at least everyone is acting like it is very wrong—but most of us would be hard-pressed to say whether this is a common business practice, or, if it's aggressive, how aggressive? ("Enron's colossal collapse has prompted a growing number of corporations to take a hard look at practices and relationships that might create similar problems," according to the *Times*, implying that a company may not know if it is Enronish.) Indeed, at what point does an aggressive business practice become too aggressive? Was Enron's "financial engineering" different from all the other financial engineering in corporate America? Did Enron's investment banks, consultants, accountants, law firms do something different from what other investment banks, consultants, accountants, law firms do? (Enron, after all, was using the same investment banks, consultants, accountants, law firms that many other big businesses use.)

According to *Business Week*, "Even if Enron and its high-priced auditors and lawyers can ultimately show that they followed the letter of the law, it matters little." Well, it matters little because the company is already bust, but it would seem to matter a lot in terms of figuring out what all this means—scandal? Incompetence? Or plain bad luck?—and who is to blame and what moral we should draw. ("No one knows for sure whether the actions that led to the collapse of the company constituted financial crimes," added the *Times*.)

We know that President Bush (struggling mightily to avoid the moniker "the President From Enron") nicknamed Enron chairman and CEO Kenneth Lay "Kenny Boy" (but perhaps this was said, as it sounds, in a dismissive or mocking fashion). We know that Enron was one of the largest contributors to the Bush presidential campaign (even that Enron hired right-wing political op Ralph Reed on Karl Rove's suggestion, becoming a kind of off-campaign-balance-sheet means of hiring for the Bush campaign) and, further, that the company gave money to almost any influential person who would take it. This suggests, if not outright conspiracy, then a lesser sort of conspiracy—log-rolling and back-scratching among the elite. On the other hand, this is also called P.R. and lobbying.



GET YOUR "E" HERE: The headquarters, on the block.

One contrary result of passing around all this money is that many of the people who have taken it (more than just taken money, really—more like having joined the Enron club), including the president, now feel compelled to damn and distance themselves from Enron. Peggy Noonan, the influential Republican speechwriter, memoirist, and *Wall Street Journal* columnist, says she took, "if memory serves," between $25,000 and $50,000 (why won't she say exactly what she took?) to write a speech for Ken Lay. As part of her mea culpa, she said she really didn't know much about business—the implication being that it was easy to fool her—and anyway, she met only with underlings, but nevertheless, now she understands that Enron deserves a 'big Texas whippin'. " The *Times* op-ed columnist Paul Krugman also took money from Enron—50 grand (he took the money, he points out, before he joined the *Times*—but when he was writing for other publications). And while this may look bad ("What was I doing there? Beats me," he confesses cheerfully, if not helpfully), Krugman feels his current fierce attacks, as opposed to the nice things he wrote when he was on their payroll, should balance the ledger (the conservative columnist Andrew Sullivan is obviously pleased to have found a Democrat caught in the Enron tide and is mounting a campaign to have Krugman return the $50,000).

We know, too, that Enron was trading as high as $90 a share, and that—although few understood what it did—it was widely thought to be a crown jewel of corporate America (as so many failed companies of the nineties were thought to be crown jewels). "The GE of the new economy," said one analyst. And then, suddenly, it wasn't. It did not, however, lose its value because

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of the scandal but rather became a scandal because it lost its value. In other words, just as long as what it was doing worked, everyone was pretty happy. ("Companies with highflying stocks tend to get positive coverage; those whose stocks slide tend to provoke critical assessments," noted the *Times*, which had often spoken highly of Enron.)

Enron, even though the legal issues surrounding its collapse are vague, and the exact nature of the chicanery almost impossible to explain (the sheer complexity of its bookkeeping has become part of the indictment), has clearly been demonized. (Obviously, having one of its executives commit suicide doesn't help the situation.) It has transcended ordinary business failure, or even roguish financial scandal, to become the symbol of something rotten in America—a cancer at the heart of entrepreneurial capitalism. On the basis of Enron's possible duplicity, entrepreneurial capitalism itself may be, we seem to be concluding, the cancer. *Newsweek*'s Jonathan Alter went so far as to say Enron made him fear for American capitalism.

NOW, I AM SYMPATHETIC TO ENRON ONLY IN A most reluctant way. It was, in any conventional sense, an illusion—like so many other companies of the boom era. On the other hand, I was sitting in a CNBC green room the other day with former SEC enforcer Ira Sorkin (if Enron becomes a long-running cable-talk-show drama, Sorkin, with his deep scowl and stained trench coat, will be a much sought-after guest) when he demanded, rhetorically, of me and the green-room production assistant, "Where were the outside directors and the auditing committee? What were they thinking?"

I thought: *I know what they were thinking.*

They—that is, virtually all of the financial, corporate, and legal professionals associated with the company—were thinking they had it under control. They were thinking they were engaged in, and on top of, a very advanced form of business strategy—and theory. After all, business is, they might have argued, a sleight of hand, a piece of theater, a construct, a good face, a show of bravado, rather than a careful calculation. Business is, they would surely agree, the ultimate existential struggle between being and nothingness. And they were quite likely thinking that they were among the few people who could play this very challenging financial and philosophical game (far from everyone can—it takes special talents).

They were masters of the universe, big swinging dicks, whatever.

And indeed, they were playing this game

because Wall Street wanted them to play it.

A $90 share price, a valuation of $35 billion, was the reward not for value but for virtuosity. For genius. Enron created a grand illusion not only of solvency but of inevitability. Enron CFO Andy Fastow, the financial mastermind who created the complex, almost-impossible-to-follow network of partnerships and off-balance-sheet mechanisms, was the brains; everybody else was cheerleader and salesman.

And believer.

They were messianic about deregulation, commoditization, derivatization, about turning everything they touched into financial instruments.

"What a New Economy company does is **fight the tyranny of the balance sheet**. Enron's off-balance-sheet M.O. was a form of **religion**."

Their off-balance-sheet M.O. may prove to be, in some literal sense, fraud, but it was also religion. What a New Economy company does is fight against the tyranny of the balance sheet. New Economy evangelists believe that a balance sheet reflects only a single moment in time and so cannot tell the whole story of a company's fortunes and true value and real potential. A New Economy company, therefore, has to distance itself from the balance sheet—subvert it, even.

A year ago, Arthur Andersen, knowing everything that the company had done, fully familiar with the grandness of the illusion it had helped create, mindful of the dangers, aware that Enron posed "significant risk," weighed getting out and thereby protecting itself. Instead, it rolled the dice. The accounting firm was betting that Enron would be able not only to maintain the illusion but to make it real. To make it big with one of its visionary schemes—bandwidth futures, for instance. Make gentle the aggressive accounting. Make good on that $1.2 billion of outstanding debt instead of having to write it off so tragically and clumsily this past October.

And indeed, after months of lobbying by the technology industry, the *Wall Street Journal* just reported, "Both President Bush and Senate Majority Leader Tom Daschle are preparing ambitious programs to give more Americans fast Web connections . . ."

Might that have done it?

Can you imagine how reading that must have pained Messrs. Lay, Skilling, and Fastow? If only they could have held on a few months longer, their bandwidth-futures bet might have paid off big-time.

AMERICAN BUSINESS, FROM THE PLUNDERING of the S&Ls to the reign of Michael Milken to the age of the dot-coms, seems to exist in two realities. Unfettered, unregulated, unsupervised; free of logic, rationality, and criticism; adored by the media and by politicians. Or besieged by literalist prosecutors (is there any other kind?), outraged politicians, and a moralizing press.

In the case of Enron, when its stock was at its high, it would have been difficult to find anyone who'd have wanted to doubt the logic or probity of its financial structure (those who did were ignored). Even within Enron, it's reasonable to assume that someone weighed the options: You could take all the debt onto the balance sheet and thereby reduce the value of the company by half or two thirds or more, or you could take an aggressive posture toward the debt and maintain the company's value. Which option would investors and employees and even lenders prefer?

But now someone has to pay not only for Enron's failure but for the vast bitterness, and deep embarrassment, left by the bursting of the larger New Economy bubble. Someone has to pay not least of all because that's the way others—politicians and members of the media, for instance—avoid being implicated.

Enron, because we don't know what it did, or even exactly why it failed (or before that, why it succeeded), and also because it has entangled so many well-known people with it, and possibly, too, because its name is so opaque, became the ideal catchall.

What we mean when we say Enron is that it is scary that we don't know how companies work, and that we feel guilty about having been blinded, or drugged, by high share prices, and angry about having lost what we once thought we had gained, and that we suspect powerful people were getting their hands greased at our expense. And, of course, when we say Enron we mean that the little guy always gets screwed.

This has little to do with truth or logic or law, but it probably has something to do with balance. Absurd wealth is followed by righteous punishment, which in turn is followed by the creation of even greater wealth and again more punishment. This might make some sort of sense. ■

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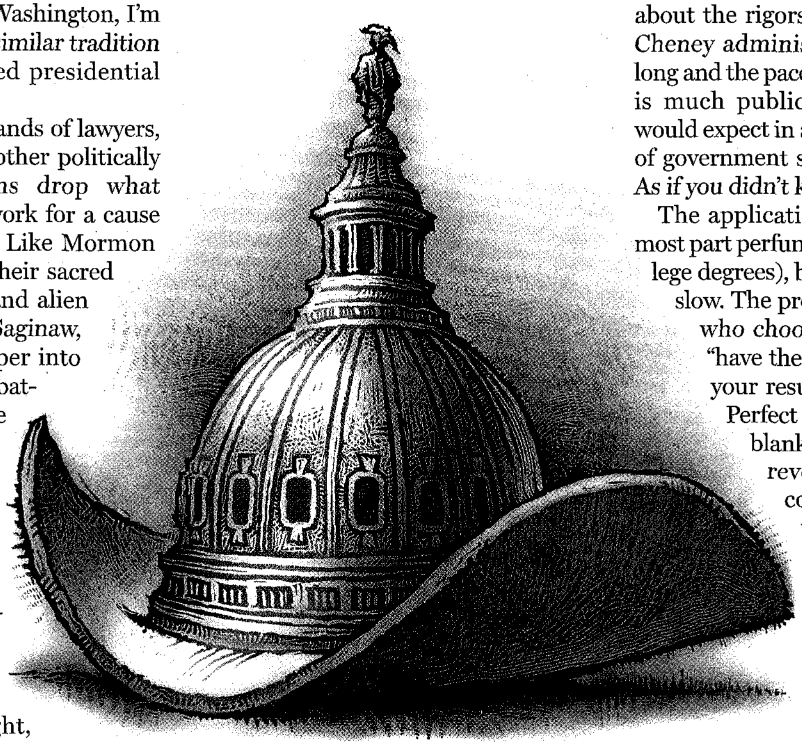
Bush League

Republican loyalists in Washington stood by their party for eight long years, expecting a chance to play on George Bush's team. It seems no one told them the president hates pros.



IN HIS STATE OF THE UNION ADDRESS LAST week, George W. Bush asked every American to donate at least 4,000 hours "to the service of your neighbors and your nation." The president called this initiative the USA Freedom Corps. Here in Washington, I'm proud to say, we've had a similar tradition for many years. It's called presidential campaigns.

Every four years, thousands of lawyers, lobbyists, Hill staff, and other politically involved Washingtonians drop what they're doing and go to work for a cause greater than themselves. Like Mormon missionaries, they carry their sacred commitment to remote and alien lands: Ypsilanti, Toledo, Saginaw, and sometimes even deeper into the isolated reaches of the battleground states. They are driven by love of country, and of party. Plus, they want jobs. If their candidate wins, they know they're likely to wind up with employment in the executive branch. "Do people take time off from their jobs and families, work for pesos, eat crappy food, gain a lot of weight, spend all that time on the road, so in the end they *don't* get an administration appointment?" asks a former volunteer on Bush 2000. "I don't think so."

For decades, that has been the bargain presidential candidates strike with the capital's political Establishment: *Give me what I need, and I'll respect you in the morning.* Now that it's morning, though, the Bush administration has gone cold. Permanent Washington feels used.

When you think of political patronage, you picture heavyset politicos doling out the spoils from a hideaway in the Capitol, or over steak in the back room of some expensive restaurant. That was the old way. If you want an appointment in this administration, you have to start on the Internet. The White House requires job seekers—from an aspiring undersecretary of Labor to those hoping to join the Postal Rate Commission or the Copyright Royalty Tribunal—to apply first online, at www.whitehouse.gov. They're not kidding.

Let's say you tried to get an appointment the old way, by persuading members of Congress and various other officials to write letters touting you for the job. If you hadn't signed on to the White House Website first, this approach wouldn't work. Your supporters would likely receive a curt form letter from the presidential personnel office (the one I saw contained a grammatical error) informing them that "your candidate has not yet filled out the on-line application."

You would find this wildly insulting (why didn't the White House send the letter to you?), though perhaps not as insulting as the online application itself, which begins with a patronizing little lecture about the rigors of serving in the Bush-Cheney administration. "The hours are long and the pace intense," it warns. "There is much public/press scrutiny, as you would expect in an open, democratic form of government such as ours." And so on. *As if you didn't know.*

The application questions are for the most part perfunctory (name, address, college degrees), but the site is infuriatingly slow. The process takes forever. Those who choose it, the form explains, "have the option to copy and paste your resume from Word or Word Perfect or you may type it into the blank field provided." The most revealing section, however, comes at the beginning, when applicants are invited to list their desired prefix: "Dr., Senator, Judge, Mayor, etc. . . ." Message: Even judges and senators and mayors are going to have to spend an afternoon flailing around on the Internet if they want a job in the Bush administration. It's egalitarianism, yuppie-style, and it shouldn't surprise anyone who watched candidate Bush triangulate against the Republican Congress, and in general run against Washington.

What's unexpected is the tone the administration sometimes adopts with fellow Republicans in Washington: superior, remote, even—and, coming from the temple of politeness, this is stunning—rude. "These Texans show up," says one Republican lobbyist, "and their attitude is 'We're here, but we don't like you Washington types—go fuck yourself.' That's exactly how they're acting." (Of course, not all of the

ILLUSTRATION BY PHIL FOSTER.

newly arrived Texans are acting that way, at least not all the time. Commerce secretary Don Evans and presidential personnel chief Clay Johnson have both applied to the Chevy Chase Club, one of Washington's most Washington-like institutions.)

At lunch, at dinner, over drinks, you're apt to hear the same variety of complaints from Washington Republicans: "Who's giving them advice on appointments?"

"The only people who call me back are 24-year-olds who don't know who I am."

"They asked me to apply for a position, I did, and they turned me down for it."

And, again and again: "It's been a year. Why haven't I heard back about the job I applied for?"

The Bush people dismiss talk like this as sour grapes from unqualified locals, but that's not all it is. This administration is secretive, obsessively so compared with the previous one, whose personnel dramas often unfolded in the Washington *Post.* Late in 1996, for example, White House aides began telling reporters that Clinton was going to make George Mitchell secretary of State. Women's groups had a fit, demanding that the job go to a woman. Clinton caved. It was an embarrassing episode. Worse, it produced Madeleine Albright. The Bush people learned from this. They don't tell anyone anything. This is great if you're the White House communications director, but not so good if you're waiting for a job.

There's another factor. The White House has made a conscious decision to award jobs to influential Republicans in the states over influential Republicans inside Washington. The calculation is, *If we have to choose between a former state senator who's got a local following or a guy who's spent his life on K Street, there's no contest.* To them, the outsider makes much better sense politically.

And it does, in a way. But it also alienates the administration's allies in Washington, who understand it as a lack of loyalty. "I've been waiting eight years for a Republican," goes the sentiment, "and now that we have one, he's treating me with contempt."

This is an old story, the tension between the newly arrived, who've come to run Washington, and the permanent residents, who believe (with some justification) that they already do. Like previous administrations, the Bush White House has acted undiplomatically. But that's where the similarities end. It's not that the Bush people don't understand how Washington works. It's that they don't care. As for the line you often hear about how Beltway lobbyists have the Bush administration in their pocket: Real Beltway lobbyists laugh when they hear it. ■

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Amy Sohn NAKED CITY

Daddy's Girls

It's tough enough to be a man with two females in his life. It's worse when one is his girlfriend—and the other is his 6-year-old daughter.

MY BOYFRIEND OVER THE SUMMER WAS A 40-year-old separated dad. He gets his daughter, Molly, who's 6, from Sunday through Tuesday, and the rest of the week he's a swinging single guy. He's cute and warm (if also somewhat paunchy), but I didn't get crazy about him until I met Molly. She was smart and tomboyish, and I'd do puppet shows for her over the side of the tub while she took her bath. I loved hanging out with the two of them. My biological clock isn't ticking yet, so I was more intrigued by the idea of being a stepmom than a real mom—I wanted the cool parts of being around a kid without the major responsibility.

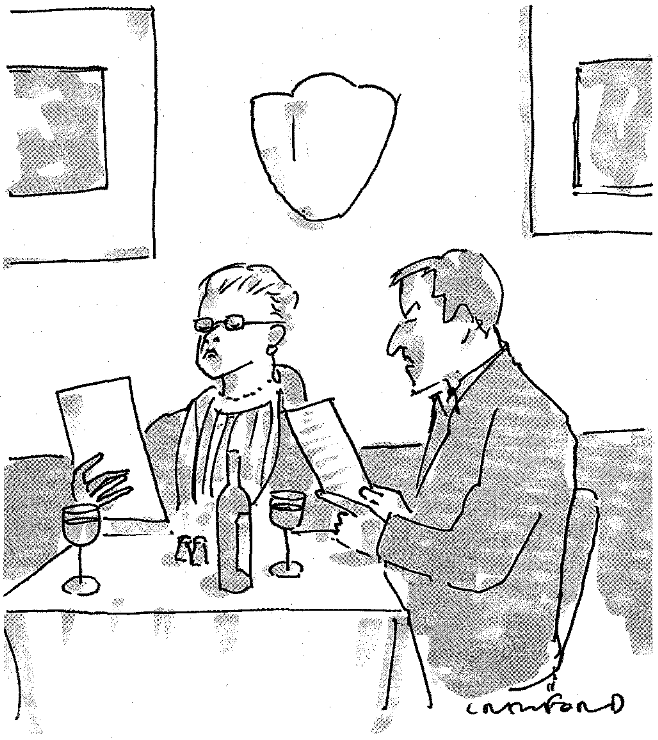
Unfortunately for my fantasy, though, Young Daddy turned into a pain in the neck. He kept saying, "I don't want you to get too attached to me," and "You need to be patient." I had been convinced a forty-something guy would have worked through most of his stupid slacker emotional-unavailability issues, but evidently I was wrong. So I cut him loose. We still hang out sometimes, the three of us, and though I tell him it's because I want him in my life, I think he knows it's all about her.

I hadn't talked to him in a while, so the other night I took him to Fa'an, the hottest Asian-fusion place on Smith Street. I got sushi, and he got a Singha.

"I call the girls I date my Gal Wednesdays," he said, "because Wednesday's the first day I don't have Molly."

"You mean Wednesday's your Friday."

Sex Appeals By Michael Crawford



"The messy divorce looks good."

"Yeah. But it's not easy. I'm a parked car, so the women I date have to figure into my life more than I have to figure into theirs. Girls can't sleep over when Molly's there. It's a no-no."

"That's an alibi," I said. "That time I came over late and you kicked me out, it was because you were losing interest in me. It had nothing to do with her."

"Yes it did! She could have woken up and walked in. It's too dangerous."

"What do women say when they find out you have a daughter?" I asked. "Does it turn them on the way it turned me on, because it brings out their domestic fantasies?"

"I think it's the opposite," he said. "The women I've been meeting lately want to have their own individual lives. I represent too much domestication for them."

"I wasn't scared of how domestic you are! I loved coming over!"

"I know," he said nostalgically. "It was fun having you around. You were a babe and a baby-sitter all in one."

He got that one right. Over the summer, the three of us had gone to Coney Island together. We parked our gear on the beach, and I took Molly down to the water to build sand castles, thinking he'd join us. Instead, he sunbathed and listened to the Yankees game while I spent an hour digging a moat. I wouldn't have minded if the relationship lasted, but when it ended, I felt kind of used. At least if I were a baby-sitter, I would have gotten paid.

"Wasn't I Molly's favorite?" I asked. "I felt we had a special bond."

"She has trouble keeping the girls straight," he said. "She can't remember your names."

I wanted to be offended, but he was right. When we went to Coney Island, she kept calling me Tina. I finally gave up correcting her and just answered to the name.

"Doesn't it make you feel guilty that she gets the girls confused?"

"A little bit. But she doesn't really think of any of them as people that are potentially going to be around." *Whose fault is that?* I thought.

He sipped his beer. "I'm torn," he continued. "I feel like I should be with a woman who's interested in Molly, who wants to have her own kids someday. But the women I've been drawn to lately have been playgirls, who don't care about her." I'd met a few. They were hot, East Village rocker chicks who would sleep with him once and then stop calling.

ILLUSTRATION BY MICHAEL CRAWFORD.

"I took this one girl to the Pina Bausch show at BAM," he said. "She told me she wanted to meet a man within a year and start a family. At the show, we ran into this friend of mine who's pregnant. Afterwards, my date said, 'Did you see that woman's breasts? They were huge.' I said, 'That's what happens when you get pregnant. They get very big and then they get small and sort of saggy.' All of a sudden, she wasn't so interested in having babies. She didn't want to damage what makes her sexy to men. I don't want to be with someone like that. That's the kind of woman who's going to wind up alone, sitting at a cappuccino stand with a 40-yard stare."

If he was really so turned off by women like that, I didn't get why he kept sweating them all over town. I was beginning to wonder whether Young Daddy was a bigger masochist than *I* was.

"So the motherly nice girls make you commitment-phobic, and instead you go for the cold girls even though there's no future. It's the Catch-22 of single-fatherhood."

"Yeah, but I don't think I should date these playgirls any more," he said. "I want to be with somebody for a while. More than the sex, what I miss about being married is the spooning."

"More than the spooning, what I miss about you is the sex," I said. "Few men understand that sex does not have to be this hard in-and-out thing that breaks the cervix. Marriage trained you well." I was starting to feel weak. Part of me wanted to give it another shot. On the pro side, he was a huge Serge Gainsbourg fan. On the con side, he was a little dim, and not Jewish.

"Here's what I predict," he said. "I'm going to get involved with a girl, then we're going to stop seeing each other and I'm going to get involved with her again later. But there has to be a friendship, a real connection first. Without that, there's no future."

"Are you coming on to me?" I asked, trying to sound casual.

Just then, the check came. I dug in my purse for the dough, my head swirling with confusion. I could see my stepmom fantasy coming true. Young Daddy was trying to tell me he wanted another chance. I could be the other mother of my dreams. And in a couple of years, we'd give Molly a little Charlotte Gainsbourg half-sister to play with. It was all in the timing, and our timing was finally right.

He finished his Singha and looked at me. "So," he said, wiping his mouth with his sleeve, "am I going to get a hand job out of this?" ■

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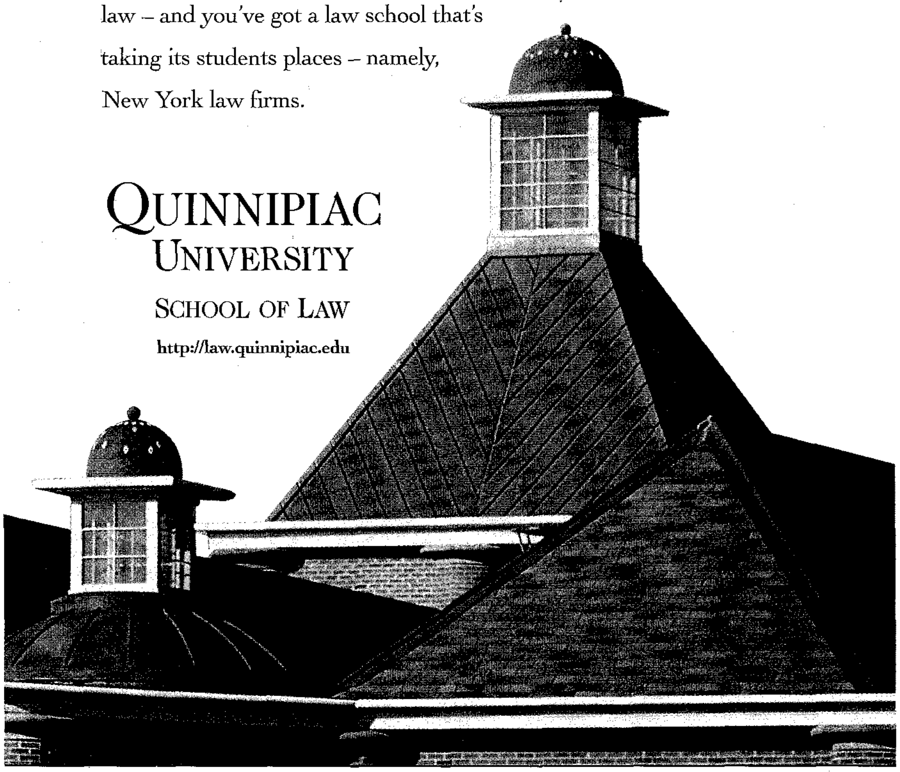

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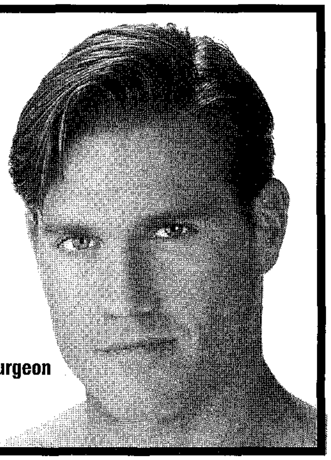

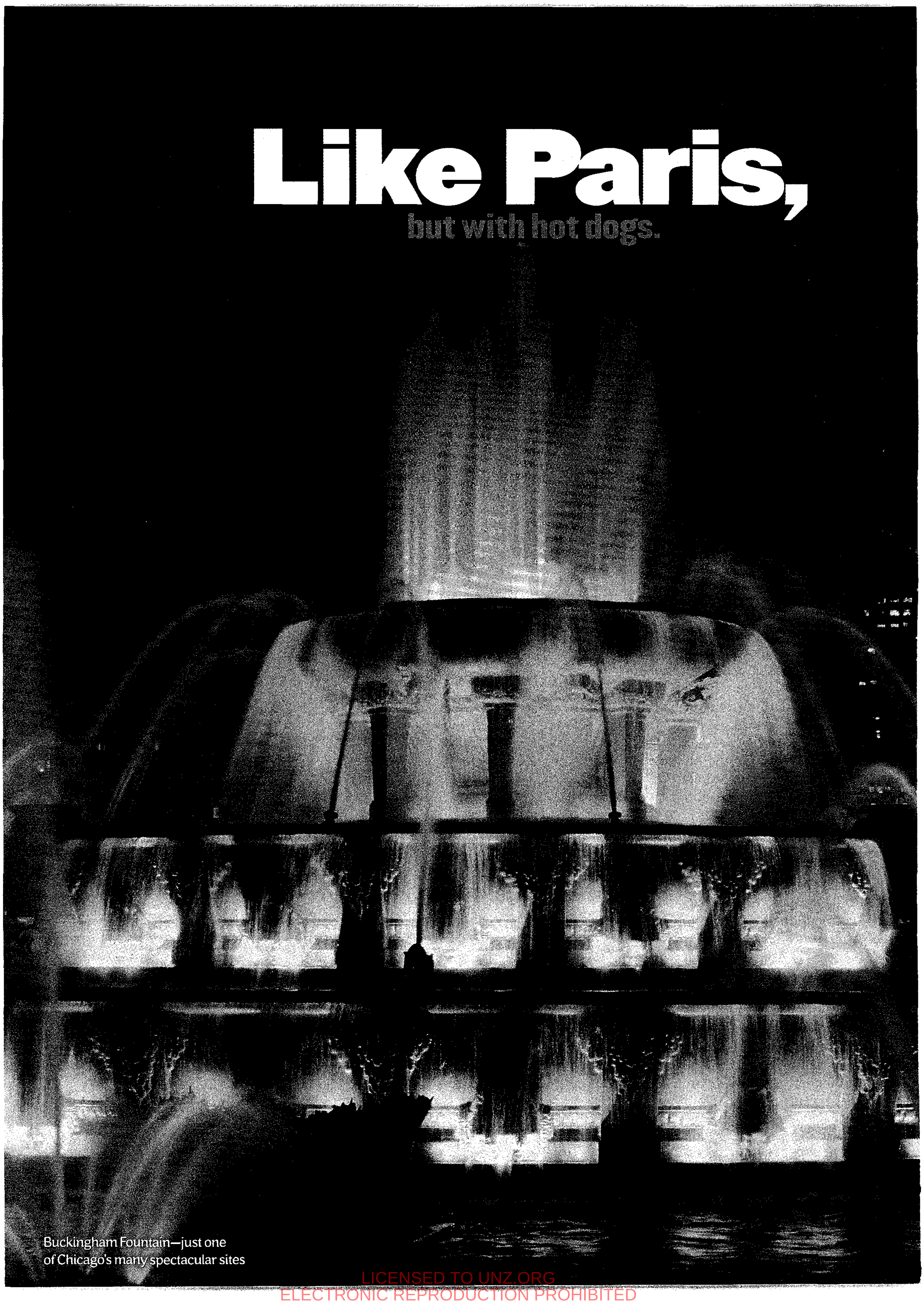
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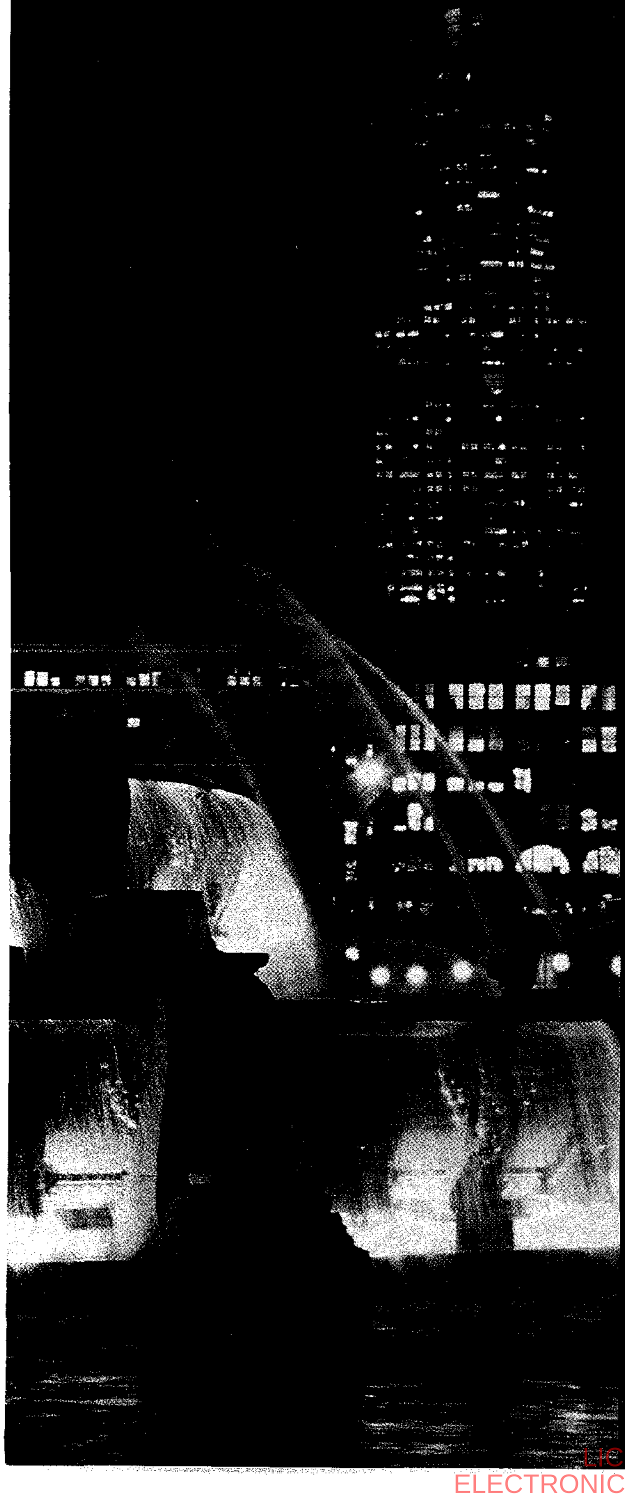

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SO MUCH FOR SEX IN THE AGE OF CONSPICUOUS CONSUMPTION. SINCE SEPTEMBER 11, MORE NEW YORKERS WANT MARRIAGES, FEWER ARE HAVING CASUAL SEX, AND MANY ARE HAPPIER WITH THEIR DATING LIVES. MAYBE LESS *IS* MORE.

Serious Fun

BY ARIEL LEVY

EDITED BY ROBERT LEVINE

AFTER ALL THAT'S HAPPENED, IT'S STILL HARD TO PUT A FINGER ON HOW EXACTLY THE culture of the city has changed in the past few months. But change it has. I remember being at a bar maybe five years ago and overhearing a woman ask her friend, "Have you slept with that guy?" She was slim and slick with blow-dryer-straight hair and a pastel cocktail. Her friend said she hadn't. "Good," the woman replied. "I'll do it for you." • It's hard to believe the nineties were actually like that: Balthazar and dot-coms, hookups and monkfish. Even if it wasn't your life, it was the New York state of mind. We felt daring, acquisitive, invulnerable. I made half as much money then, but I remember spending more and worrying about it less—there was so much cash rolling around, it seemed logical to assume that some of it would imminently land in my lap. Really, who knew *what* might wind up in your lap? Sex was the most affordable form of con-

How many dates have you had in the past year?

DATES	1998	NOW
1-10	40%	55%
11-49	27%	24%
50+	19%	6%

The poll was conducted for *New York* and MetroTV by Global Strategy Group, Inc.

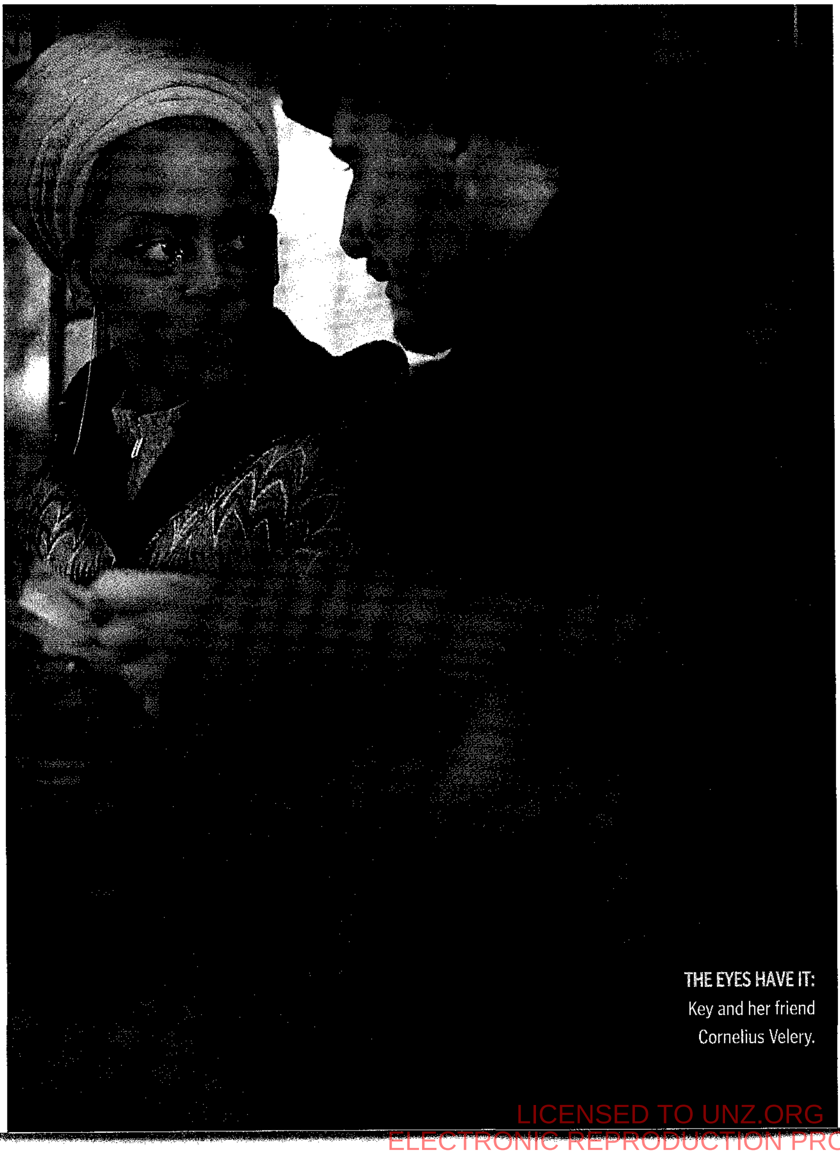
PHOTOGRAPHED BY MARK PETERSON.

NEW YORK STATE OF MIND: Blake Stone-Banks and Judy Wu.

63% of professional men say they find dating easy. **34%** of professional women find dating easy. This difference barely exists between nonprofessionals: **42%** of nonprofessional men and **37%** of women say dating is easy.

How have the events of 9/11 affected your feelings about relationships, marriage, and family?

	ALL	MEN	WOMEN	STRAIGHT	GAY
More interested in a serious, monogamous relationship.	46%	42%	50%	47%	39%
Less interested in a serious, monogamous relationship.	8%	11%	5%	7%	15%
More interested in marriage.	36%	29%	42%	37%	23%
Less interested in marriage.	14%	15%	14%	14%	13%
More interested in a family.	32%	27%	36%	32%	22%
Less interested in a family.	16%	17%	14%	15%	20%



THE EYES HAVE IT: Key and her friend Cornelius Velery.

spicuous consumption of all, and you tried to get yourself the best and the most. It seemed perfectly appropriate—glamorous, really—to bounce from bed to bed, just as we were bouncing from stock to stock and shop to shop.

September 11 didn't change everything singlehandedly, of course. There were other moments along the way, like the bursting of the Internet bubble, and Lizzie Grubman's bad night at Conscience Point, when you could feel the glitzocracy dissolving.

Safety, family, community, all those values not necessarily celebrated in a sleek TriBeCa bistro, are not just words used by politicians anymore. These days, we aren't so giddy out there in the night by ourselves. The sky could fall—it already has once: Who will hold your hand?

Since 9/11

58%

of New Yorkers say they are more likely to want to stay home for the evening.

49%

say they are spending less on dating.

These are more than perceptions. A poll of more than 600 city singles commissioned by *New York* and MetroTV, and conducted by Global Strategy Group, Inc., shows New Yorkers changing their attitudes about dating, romance, and nightlife in surprisingly large numbers. Thirty-six percent of singles say they are more interested in marriage, 32 percent are more interested in a family, and 46 percent want a more serious relationship since the 11th. "I feel like there could be a third world war or something; I feel like I should get married before it gets any worse," says Diana Roderick, a 31-year-old from the Bronx. She's not alone. "I'm looking for a more serious relationship," says 20-year-old Lisa Plubla. "Before 9/11, I wasn't even looking; I was just out having fun. A lot of people I know

The average single New Yorker had **3** sexual partners in the past year. Gays and lesbians averaged **8** partners last year. Professional men had an average of **4**; professional women had an average of **1**.

BODY PIERCING

FLYING THE FLAG: Carrick Forbes and Chaos.

are already in serious relationships or getting married, and now I think I want that, too." Thirty-nine percent of gay New Yorkers polled are also more interested in a serious relationship—marriage, remember, is not a legal option—and 22 percent are more interested in a family.

That exhilarating moment when women were supposed to be the new men—and all the ladies'-night-style sexual opportunism that implied—seems to be slipping away. The women we polled were considerably more gunned up about fusing into a post–September 11 domestic cocoon than the men. "The wish to be with someone is more urgent," says Tina, a 29-year-old musicologist. "I am more drawn to people who are open and sensitive—and everyone seems to be a little more open and sensitive since 9/11."

Well, women a little more so than men. (Sorry.) Forty-two percent of women polled are more interested in marriage now, compared with 29 percent of the men, and 36 percent of women said "more" to family versus 27 percent of men. A 36-year-old male attorney from the Upper East Side told us, "The women I'm meeting since September 11 are more likely to be concerned with 'long term' right up front. I am, too, but not as concerned as these women." Scaling things down a bit commitment-wise, 41 percent of women say they are now more likely to date "for a relationship than for fun," compared with 31 percent of men. Stay tuned for the return of toxicity to bachelorhood.

EVEN IF YOU WERE BUSY MAKING NOURISHING BABY food in Park Slope in the nineties, you knew that somewhere in the meatpacking district, singles in tube tops were out trolling the night for erotic adventure and fabulosity in general. And if you are a member of that second group, you may be uncomfortably aware that it's now the responsible grown-ups who are getting all the attention—the family is looking awfully attractive in pop culture these days. In the fantasy New York of *Friends,* Monica and Rachel's fun-and-pigtails bachelorette pad has become Monica and Chandler's first home as man and wife. Meanwhile, Rachel is pregnant and living with Joey. (This I have no explanation for.) On *Sex and the City,* once—recently—the televised manifesto of sharp-heeled sluts across the city, the focus has shifted from issues of dating and doing it to issues of marriage, cohabitation, and parenthood. There is a moment in one episode this season when Samantha—*Samantha!*—proclaims, "I think I have monogamy," looking at married Charlotte, engaged Carrie, and pregnant Miranda. "I must have got it from you people."

In advertising, we are seeing fewer greasy nudes and more moms. Banana Republic has those pictures of a baby nestled between his hip mom and his Gary-from-*thirtysomething*-like dad. Kate Spade shows little cuties in devil costumes and elegant parents patrolling their classy but loving homes. Versace has been featuring a mommy, a maid, and a child (albeit a miserable one), suggesting that even the richest among us

34% of New Yorkers say they are dating less since 9/11 (15% say they're dating more). **34%** are dating fewer people (11% are dating more people). **35%** are having less casual sex (10% are having more).

How soon do you have sex?

	1998	NOW
Never or seldom have sex on a first date.	69%	83%
Often or very often have sex on a first date.	25%	13%

"It made you think, *There's more to life than fighting about who's paying the tab at dinner.* You just want to find someone you can stand more than you can stand yourself."

—Web designer, 26, Staten Island

"More people, although they want someone who is working, are more accepting of people without jobs."

—Technical-support specialist, 31, Brooklyn

"There's a sense now of 'Why waste the time?' Life is very fragile—try to live it the best way you can, which probably means not having a meaningless relationship."

—Industrial hygienist, 36, Brooklyn

47% of single New Yorkers find their dating life has improved over the past several months. **63%** of singles who are in a committed relationship say it's gotten better. **40%** of uncommitted singles said the same.

are glamorizing responsibility of a sort.

And in fashion, comfy is in. Designers like Marc Jacobs and Miuccia Prada have been showing pajama-ish eveningwear—a far cry from the bitchy, stretchy garments emblazoned relentlessly with interlocking *G*s (which might as well have been *$*'s) that we used to think were so cool. Meanwhile, the aforementioned pocketbook queen, Kate Spade, recently told a reporter she's been busy cooking roast chicken and chocolate-chip cookies until one o'clock in the morning in fits of domesticity.

In keeping with this new, grown-up mood, our poll suggests that New Yorkers aren't simply more invested in relationships; we have an increased commitment to all things cozy. Fifty-eight percent of New Yorkers say that an evening spent nesting in their apartments sounds more appealing than one spent going out on the town. "Before September 11, going out was easier . . . the bars on Houston Street used to be packed until two or three in the morning, and now they are empty," says Richard Tsai, a 32-year-old furniture consultant in Brooklyn. "It changed because people don't go out to have fun like before." Says Heather Middleton, a 23-year-old financial-services trader, "After September 11, I think I'm more focused on finding a relationship; I've started thinking I should really meet someone . . . I don't go out just to go out. I have to feel like it could go somewhere."

She's not the only one. Thirty-four percent of our respondents have dated less frequently and dated fewer people since September 11. "I've slowed down since 9/11," says 21-year-old Brooklynite Cara Sentino. "I used to go out more often and meet guys in clubs. Now I stay home more at night; I just feel like I haven't done that in a while." Thirty-six percent of New Yorkers say that they are now more likely to date with the express intention of entering a relationship. "I am pickier," says Heather Middleton. "I don't want to waste my time on someone who's not going to work out." And 35 percent of our respondents report having less casual sex than before. Apparently, what we want now at one in the morning isn't hot, anonymous sex; it's hot chocolate-chip cookies and chicken.

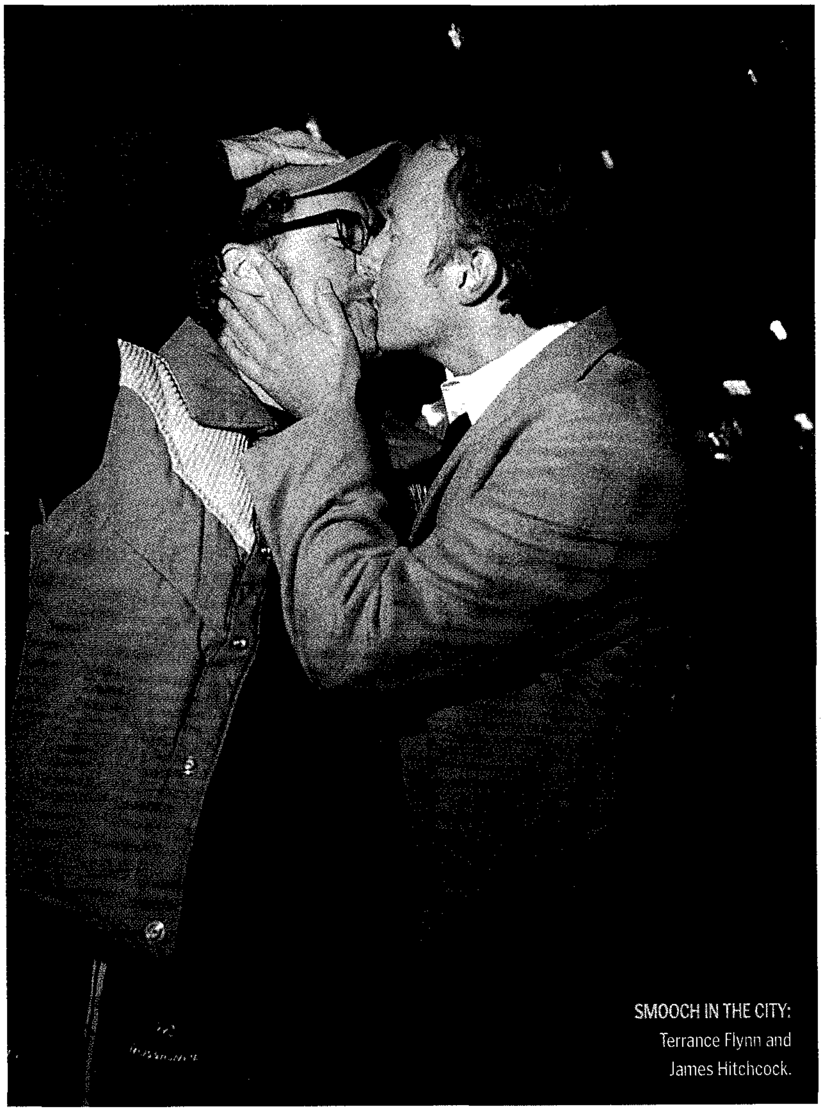
58% of those who often have sex on a first date find dating in New York easy.

54% of those who never do find dating here difficult.

When we last polled New Yorkers about their sexual and romantic habits, in 1998, 7 percent of re-

Tough love: How difficult is it to date in New York?

	ALL	MEN	WOMEN	STRAIGHT	GAY
Dating here is easy.	43%	52%	36%	42%	60%
Dating here is difficult.	48%	40%	56%	49%	37%


SMOOCH IN THE CITY: Terrance Flynn and James Hitchcock.

In 1998, **82%** of women and **60%** of men said their partner's job was an important factor in a relationship. Now just **77%** of women and **45%** of men say it's important.

ON THE SCENE: Singles mingle at Slate.

spondents said they "almost always" had sex on the first date and 8 percent reported they did so "very often," compared with a mere 2 percent of "always" and 4 percent of "often" now. That means that about half as many New Yorkers are engaging in casual sex, at least the kind preceded by a date. "My outlook is that I want to find someone and I want sex to mean more than just sex," says 32-year-old Manhattanite Karen Jacobson. "After the 11th, people realized that life was too short to expect certain things . . . I don't care if I'm taken to a scene-y restaurant on a date. Take me to an Irish pub and we'll just talk."

All of this didn't happen in a single, horrible day. When we asked New Yorkers whether, since September 11, they've been dating more, been dating for different reasons, been having more casual sex, and become more interested in pursuing marriage and family, for each of those questions, about *half* of our respondents answered that their behavior has not changed. A whopping 81 percent said that the qualities they look for in a mate haven't changed, either.

Fashion, in turn, has been getting increasingly diaphanous and less scary for several seasons now. Rachel has been pregnant since Monica and Chandler's wedding last spring. This season of *Sex and the City,* which started on January 6, *feels* like a response to September 11, but in actuality all six episodes were already completed by then. The one reference to that day was unintentional: Throughout the season, Carrie shakes a snow globe of lower Manhattan when she's feeling contemplative—the Twin Towers call out to us every time she does it, but this is accidental poignancy.

Pop culture and, reciprocally, the American mood are always swinging back and forth between the puritanical and the Dionysian—we stay too long in one place and suddenly the other looks fresh (the ultimate entertainment-industry compliment) once again. So, for the moment, Blahniks and sport-fucking seem tired and empty, while wedded bliss looks chic and deep. Perhaps the happiest news our poll provides is that while many New Yorkers have been dating less than we had before September 11, the majority also say their romantic lives have gotten *better* in the past few months. (New Yorkers happier with *less:* no small feat.) And, whether or not we reach the lofty new relationship goals we're setting, the good news is that we are enjoying trying to get there.

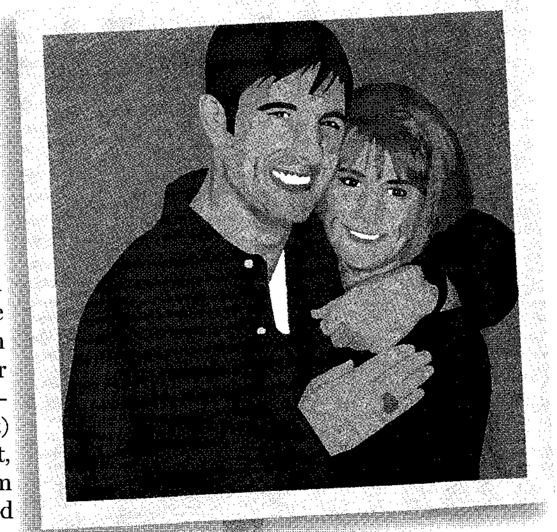
Six hundred and nine New York City singles between the ages of 21 and 40 were surveyed January 8–12 by Global Strategy Group, Inc. Those identified as being in a relationship have been in one for less than two years. The margin of error is +/- 4 percent. The 1998 survey was also of New York singles between the ages of 21 and 40.

metrotv For the complete survey results, more quotes from respondents, and a chance to respond to questions yourself, log on to **newyorkmetro.com**. This poll is co-sponsored by MetroTV, which will air *To Live and Date in New York*, an eight-part documentary about single life in the city, Sundays at 9 P.M., starting March 3.

TALES FROM THE FRONT

Lisa Sama, 30, Westchester County middle-school teacher
Chris Ward, 38, Ridgefield Park, New Jersey, sports-facility manager

Lisa: One afternoon, I bumped into one of my favorite high-school teachers, Betsy Groat, and I asked her if she knew any men for me.
Chris: I had helped out Betsy's son. She asked how she could thank me, so I said, "How about finding me a good girl?" Lisa and I met as a blind date.
Lisa: He was like, "I'm on my way back [to South Carolina], unless something happens that makes me stay." I wasn't ready for that intensity.
Chris: I called her again, and we went to see *Don't Say a Word.*
Lisa: I left his apartment at about three in the morning that night, shaking my head: "I'm just not ready!"
Chris: So Sunday comes, and I said, "Let me give her a call." She was home playing the piano, and I said, "How about I come over and sing?"
Lisa: Suddenly he was singing to me. That's when I fell in love with him. He never went home—he just moved in. Right before Christmas, we went to Mass at St. Patrick's Cathedral, and he says, "I've never seen the altar up close, let's go see it."
Chris: I got down on one knee and said, "Will you marry me?"

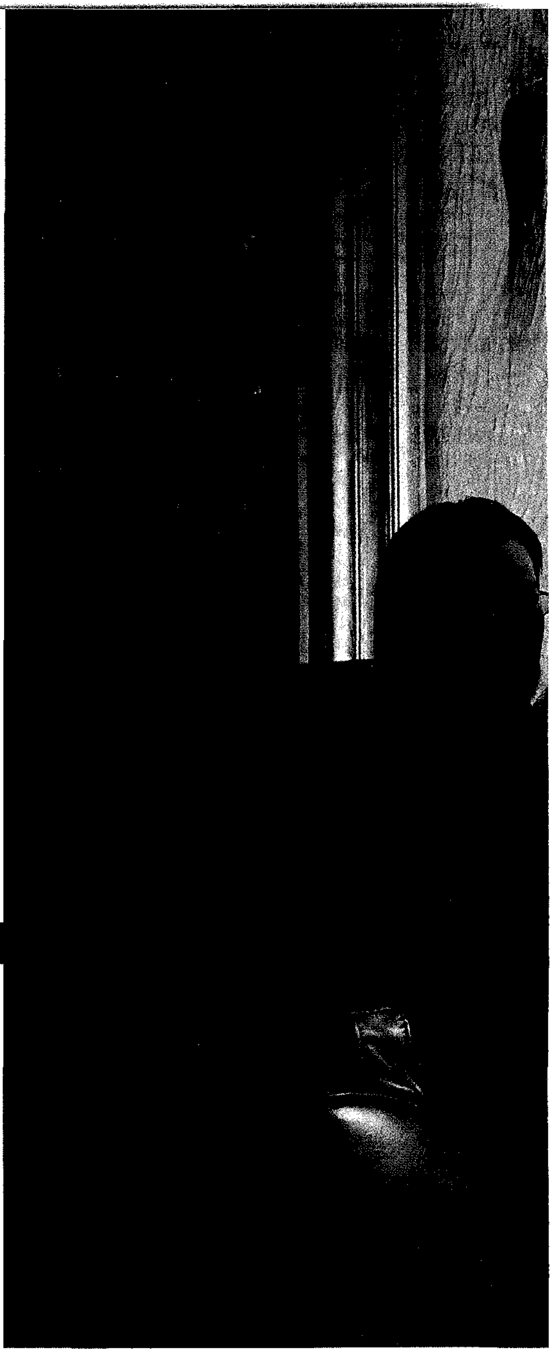


COUPLES ILLUSTRATED BY MILES DONOVAN FOR ART DEPARTMENT

HE'S CUTE, HE HAS A GREAT JOB, AND HE'S SINGLE. SO WHAT IF HE'S STILL LIVING WITH HIS MOTHER? NOBODY EVER SAID DATING IN NORWALK WAS GOING TO BE EASY.

Sex and the Suburbs

BY SUSAN DOMINUS

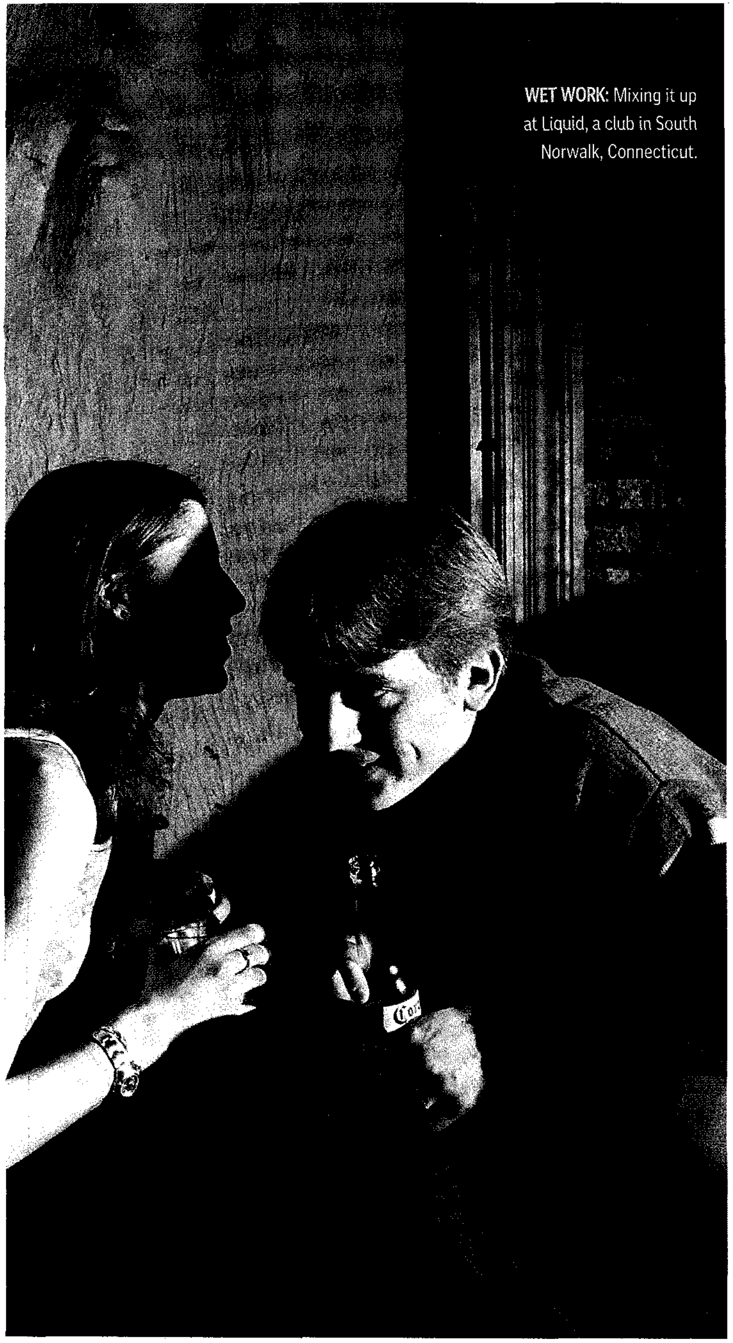


A FEW NIGHTS AFTER CHRISTMAS, AROUND 11:30 P.M., a sleek brunette named Sylvia seats herself strategically on a lizard-skinned banquette toward the back of a club. Sylvia looks a lot like Sandra Bullock, only with a Sophia Loren voluptuousness. She's wearing a low-cut black V-neck that draws all eyes to an impressive cliff of a chest. Where she's sitting is cozy, and even better, it's not too far from the bathroom. There's a long line for that, but it's not access Sylvia wants; it's a showcase. Every man checks her out as he goes by. And what's particularly appealing about this line, for Sylvia, who comes from Yonkers and is recently divorced, is that it's longer than the line for women. This club is swarming with men, who outnumber women two to one. And that's because this bar is not a martini lounge in TriBeCa but a martini lounge in South Norwalk, known as SoNo to the Connecticut and Westchester singles who flock there for its nightlife.

Dating in the suburbs—it's like a variation on some cocktail you've had a million times: The ingredients are familiar, but the proportions are skewed and the whole thing just tastes different. I've been thinking a lot about the suburbs ever since September, when my married friends started fantasizing about the house in Cold Spring or a place on the North Fork. All well and good for them—but what about single New Yorkers? What would dating be like if we actually picked up and moved someplace simpler, cleaner, more marriage-friendly?

South Norwalk has one of the densest concentrations of swank bars and clubs beyond the boroughs, places with names like The Loft, Liquid, Amberjacks and Ego. Outside, the town is all Currier & Ives, with lights strung in the trees, sweet

PHOTOGRAPHED BY BRIAN FINKE



WET WORK: Mixing it up at Liquid, a club in South Norwalk, Connecticut.

storefronts, and snow on the ground; but inside, it's all action. Sylvia, a 31-year-old physical therapist, is intently scoping out a good-looking, square-shouldered guy in a white button-down, but she thinks maybe he's with someone: He's talking to a bunch of blonde girls in the corner. Tony, it turns out, is single, and a cop from Stamford; the girls he's talking to come from Westport and are just figuring out that he doesn't have the bucks, though he's hot. The fact that Westport country-clubbers are there with Stamford cops suggests one key difference between the suburbs and the city: In the suburbs, there aren't enough bars to accommodate different socioeconomic niches; there's no Limelight-versus-Lot 61 divide. As a result, the nightlife scene is more of a melting pot.

"In the end, all the guys here are the same," complains a blonde girl wearing an asymmetrical black halter top, black boots, and a Tiffany heart-tag charm bracelet. "They've all got the khaki pants, black belt, silver buckle, and the Banana Republic turtleneck." I look around at her five or six girlfriends; most of them have on the asymmetrical black halter; every one of them has black boots and the Tiffany heart-tag charm bracelet.

Just before the bar closes, Tony the Cop and Sylvia figure out their mutual interest. No more than ten minutes go by before they're hand in hand, cruising intently for the door. I still don't understand dating in the suburbs: To start, what does she do with her car?

SOME PEOPLE MOVE TO THE SUBurbs for the schools, some for the space. Scott, a single 27-year-old psychologist, moved here for his car. "I'm a big car guy," he explains. "And I had such a sweet deal on this Ford Expedition, I couldn't say no. But I couldn't really afford to have the car and live in the city." Although Scott lives in New Rochelle, tonight he's come to Larchmont, to the Baja Grill, which he's heard has a friendly bar scene. Scott's handsome, but not a pretty boy, and buff, almost too much so. So far, his social life is working out all right for him. "I date a ridiculous amount," he says.

The first thing you're going to notice, he explains, is that the girls aren't as hot as in New York. Also, "there's the girl-with-the-crappy-job" stereotype: "Why is she always the assistant teacher at a preschool? Why isn't she the teacher? How skilled do you have to be to be the teacher at a preschool?"

On the upside, when you do see someone you're interested in, the competition isn't as daunting. "If someone's single and a top-quality lawyer, doctor, investment banker, they live in the city," he says.

By eleven, the bar adjacent to the restaurant has filled up, and I strike up a conversation with Chris, a tall, thin 25-year-old with a bit of stubble on his chin that matches the crew cut he has on top. Chris lives with his roommate in Pelham; they're both bankers but still couldn't afford to live the way

TALES FROM THE FRONT

Dario DiBartolommeo, 32, Brooklyn musician
Shane Powers, 25, Weehawken, N.J., style editor

Dario: When everything was happening after September 11, I was alone and miserable about it.

Shane: I was tumbling out of a one-and-a-half-year relationship. I'd come into Auto in the West Village once in late August, and I recognized Dario when I came back two months later for a sample sale.

Dario: My head was shaved, and he thought it was hot.

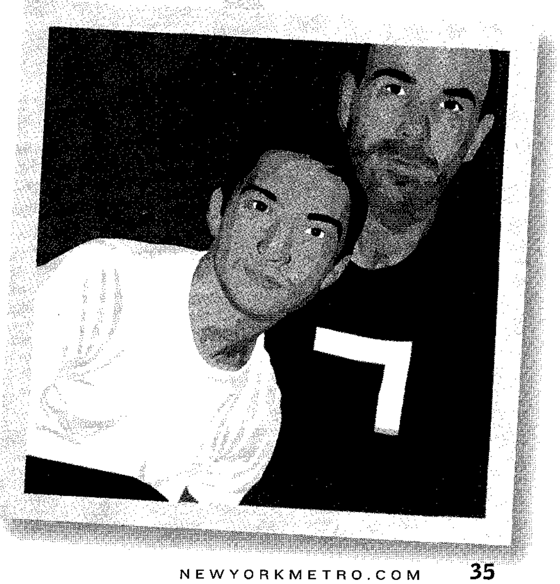
Shane: This time I thought, "I'm gonna know him." And he offered me a CD of his music.

Dario: I had one copy of that CD that I wasn't going to give to anyone.

Shane: To do that for someone he didn't know was so brave and vulnerable, so I sent him a thank-you note. He asked me out to dinner at Cafe Gitane.

Dario: I wanted everything to be perfect. I know people who work there, so I knew I'd get better service.

Shane: I wasn't even sure if it was a date. I was breaking up with someone else, so I thought, "Am I cheating?" But he respected that. My gut feeling was that it was appropriate and genuine.



TALES FROM THE FRONT

Christine Hunt, 34, Hoboken public-relations manager
Todd Lockwood, 32, Hoboken account director

Christine: We met shortly after September 11. My Battery Park apartment was unlivable, so I was staying at the Hotel Pennsylvania. My girlfriend Meg invited me out with her group of friends, but initially I was pegged for another guy.
Todd: I was sitting at the outside of the table, and she was in the corner talking to John. We got to talk later on.
Christine: The apartment I got in Hoboken was about half the size of what I had in Battery Park City. I had no closet space and a lot of clothes, so I got some wardrobe units from Ikea.
Todd: I volunteered to help put them up, and she gave me an I.O.U. dinner. We met at a little Brazilian place on West Broadway near Canal.
Christine: I had a lot going on at the time, and he listened. If it wasn't for September 11, I wouldn't have been selling my apartment, and we probably wouldn't have met.
Todd: It's eerie that a disaster can turn into something good. If it weren't for that, I would still be seeing these two girls I wasn't interested in.

they'd want to in Manhattan. "The girl I want to meet doesn't exist," insists Chris, who says (more than once) he's "single as a dollar bill!" So who is the girl he *does* meet? "She makes $20,000 a year but lives in a one-bedroom apartment on the Upper East Side her mommy and daddy pay for. She can't afford to go out in the city on the weekend. So she comes home on the weekend, and Mommy and Daddy give her $100 to go out."

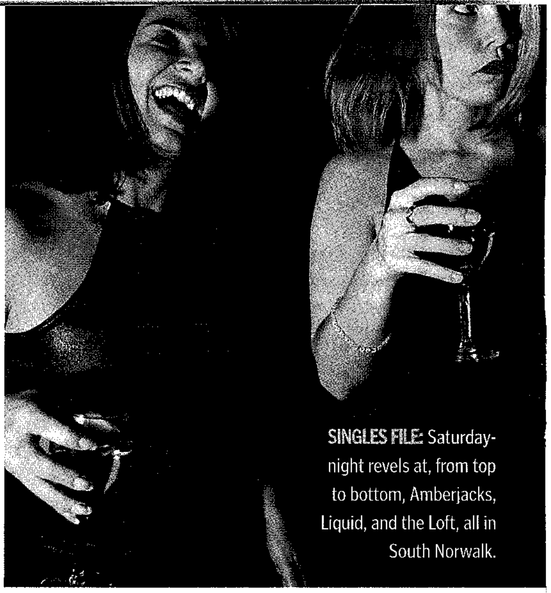
Chris heads off to grab his buddies a few more beers, and Scott starts entering the number of a blonde into his cell phone. Chris's Pelham roommate, Matthew, strikes me as the biggest catch in the bar. He's good-looking, and he lives in the suburbs, he says, because he's a triathlete and needs access to open roads—all very appealing. But Matthew already has a serious girlfriend, a tall, scowling blonde who hovers nearby. It turns out she's actually a city girl, up for the weekend. It figures.

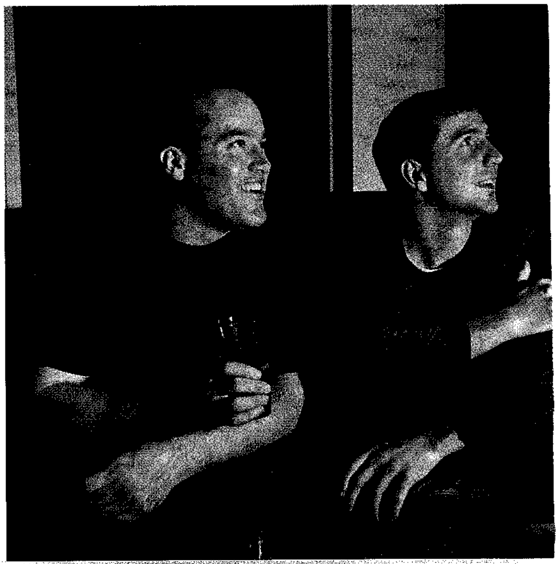
"Guys from the city are much more obvious about just wanting sex. **They call me up at two in the morning and ask if I'll come sleep over.** It's pretty obvious."

"GUYS IN NEW YORK—THEY'RE SO MUCH MORE AGgressive, it's crazy," says Vanda (rhymes with Wanda), a 29-year-old waiting on line for the bathroom at the Loft in South Norwalk. It's not surprising that men are all over her even before they know her name: She's tan, thin, blonde, a physical trainer in a black sleeveless top. "The guys in New York . . ." She struggles for the right way to put this. "It's like they're immune to no." Another young woman, standing by the stairway in a red halter top, agrees: "Guys from the city are much more obvious about just wanting sex. They call me up at two in the morning and ask if I'm in the city, if I'll come sleep over. It's pretty obvious." So much for urban sophistication.

But the downsides of suburban dating can't be discounted, either. Consider, for example, the dampening effect that the logistics of a car can impose on a one-night stand. You're nuzzling at the bar, you've had a few drinks, and you decide it's finally time to leave—and then instead of snuggling into a warm taxi, there's an awkward few minutes when you get directions (okay, it's not a sharp left; you just *bear* left), or decide to follow the guy home in your car. "It's ridiculous," says a friend of mine who lives in Darien. She's sitting at a table at the River Cat Grill, an area hangout, polishing off a Macallan. "You're trying to play hard to get, but then you're like, 'Well, I'll follow you.' That's just not *that* hard to get."

A 29-year-old friend of Scott's—I'll call her Meg, because she looks like a petite Meg Ryan—moved to White Plains from Albany a few years ago. A social worker, she's both outgoing and exceptionally pretty, and gets asked out all the time: at the gym, at local bars, at Rye beach—she's even met people through a Christian singles group. But for some reason, it never works out. "Maybe it's because I keep meeting men with baggage," she says. Baggage: It means something different in the suburbs. In the city, if a woman in her late twenties or thirties says "He's got baggage," it could mean any number of things: He's still in love with that heroin-addicted model, he's struggling to salvage his ambition from crushing trust-fund-induced ennui, that problem with his meds still hasn't been resolved. In the suburbs, if a woman in her late twenties tells you her latest guy's got baggage, it means one thing, more often than not: He's divorced with kids. "There's al-



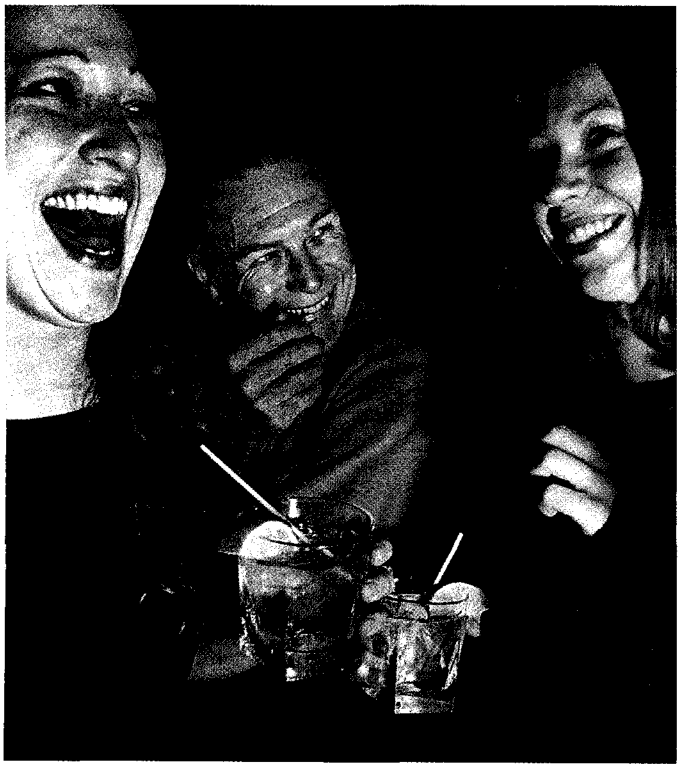


SINGLES FILE: Saturday-night revels at, from top to bottom, Amberjacks, Liquid, and the Loft, all in South Norwalk.

ready something there that comes first," Meg explains. "This one guy was always canceling because his ex-wife would call at the last minute and say she was going out with the girls and he had to take care of the kids." She thinks for a second. "Or at least that's what he told me."

And there's another phenomenon that every single girl has to watch out for when dating single suburbanites: the guy with the problem housemate, otherwise known as his mom. "Somehow it never comes up on the first date," says Meg, sighing. "Or the second. It's usually on the third. I finally ask, 'So what kind of a place do you live in?' " She knows what's coming when they start hemming and hawing, changing the topic. "This 24-year-old salesguy who lived at home would come over to my place, but he'd never sleep over," she says. "That was fine, because I wasn't that into him anyway. But I did always feel like I had to get him back reasonably early. I didn't want him to get into trouble with his mother."

It seems like about a third of the single people you're likely to meet in Westchester live with their parents, and without thinking too hard, Meg names two she dated (one of them being a double whammy: He was divorced and lived with his mother), and then comes up with a third: her tap instructor. The tap instructor, who's in his early forties, has never had a serious relationship, and lives at home with his mother.



"Your tap instructor hit on you?" I ask, a bit confused.

"Well, he told me he was very interested, but he would never touch me because he was so religious. Besides, he was really into musical theater, and I'd rather be with someone who didn't have such an unstable career."

"And also," I say, "who's not a totally closeted gay man."

"You think?" she asks.

SCOTT AND MEG ARE FRIENDS THROUGH WORK, AND they decide one night to head out to South Norwalk to check out a dance club they've heard about called Ego. This is what they've heard about it: It's cool—the décor's all white. They pay the $5 cover and walk in, and sure enough, it's all white: It's true of the couches. It's true of the brick walls. And it's true of the crowd (bouncers excepted). Straining to overhear conversations, you mostly hear people saying one thing: "It's cool—it's all white!"

When the two of them show up, the D.J. is playing Joan Jett. The clusters of women writhing around in twos and threes and fours (lesbian chic is apparently still chic in South Norwalk) are all singing along, pointing their fingers in the air in rhythm with the words ("I love rock and roll . . ."). From there, the lineup segues from Bananarama's "Cruel Summer" to a string of Madonna hits ("What is this, the soundtrack from *Fast Times at Ridgemont High*?" Scott mutters). Finally, Meg approaches the D.J. and asks if he'll play a little hip-hop. "No," he says. She dances with Scott for a little while until they both get fed up: Meg gets hip-checked off her feet and onto the couches; Scott complains some guy was bumping up against his butt ("He's clearly more secure in his sexuality than I am").

The evening's pretty much a bust, although Meg met one prospect a few hours back. He'd grabbed her as she walked by and said, "Are you single?" When she said yes, he kept his arm around her waist and started talking to her, looking like he'd fallen madly in love. He was too forward, she said, but not bad-looking (in a turtleneck sweater, of course), 31, and outdoorsy, one of the reliable characteristics of the suburban guy. He wanted to take her ice skating. He was funny, a mechanical engineer. "Are you always this aggressive?" she asked. "Hey, when I see something I like, I go for it," he answered, all slick confidence. There was only one problem, which she gleaned about ten minutes into the conversation: His problem housemate. "It's just temporary," he swore up and down.

Meg sighs, then confesses. She gave him her number anyway.

TALES FROM THE FRONT

Anthony Massucci, 34, Manhattan TV reporter
Julia Sullivan, 28, Manhattan marketing director

Anthony: We met in '99 at Windows on the World—we were sitting near each other at a lunch-slash-seminar. We've been friends ever since, but just professionally. We'd go out to lunch and wind up talking only about personal stuff.

Julia: During the last five minutes, I'd say, "By the way, I have a new client, and here's the press kit."

Anthony: I asked her out once in the beginning, but she was taken. In October, I got a new job and moved from New Jersey into the city.

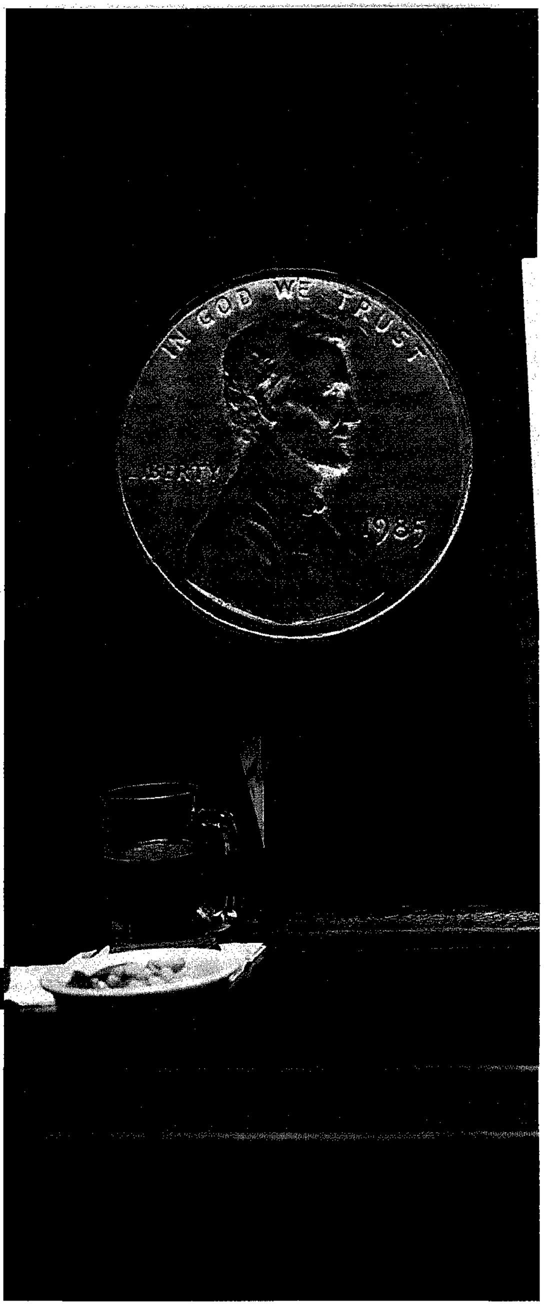
Julia: I was really excited about his moving.

Anthony: She asked me to dinner, and we found out we were both single. My sister was having a party two weeks later, and I was hoping that would trigger something. She was cool with my nieces, and when we were slow dancing, I started thinking.

Julia: We've been together ever since. September 11 definitely made me rethink my priorities. The fact that Anthony was already a good friend and that I trusted him was so important to me.

WITH THEIR PERKS VANISHING AND THEIR PAYCHECKS SHRINKING, THE CITY'S MR. BIG TYPES ARE STARTING TO FEEL, WELL, SMALL. A LOOK AT LOVE AFTER THE GOLD RUSH.

Can't Buy Me Love



BY LAURIE SANDELL

TWO MONTHS INTO THEIR RELATIONSHIP, RACHEL AND Dave were ending an evening at Angel's Share, a romantic lounge in back of a Japanese restaurant, sipping Mojitos with their legs entwined, when the check came. Dave hadn't had time to run to the ATM after treating Rachel to a lobster dinner at Docks, so he asked her to throw in $5. "I was like, 'Yeah,' but I didn't like it," says Rachel, a slim 35-year-old redhead who works as an executive assistant at a head-hunting firm. "Dave always talked about how much money he was making, so I was like, 'Why is he asking me for $5?' " • They first met through an online dating service. In his user profile, Dave, a graphic designer who works for an investment bank, had listed his salary as over $100,000. "It did make a big difference," she admits. "It made me more interested in him as a serious candidate." As their relationship developed, Dave's generosity became part of the dynamic. There was a spur-of-the-moment shopping trip to Bloomingdale's, a weekend at the Soho Grand during a summer heat wave, a trip to Portugal for their three-month anniversary. When Christmas rolled around, Rachel sent Dave an e-mail with a couple of gift options: a body polish and a massage from Bliss or, if that was too expensive, a mani-pedi. "He couldn't decide," she says. "So he got me all of it."

That was then. On a recent night, as they lay across the sleigh bed in Rachel's one-bedroom apartment talking about their future together, Dave confessed that he was starting to get anxious. Raises would be nominal this year, his company had warned, and bonuses would be reduced up to 30 percent. If he lost his job, Dave asked Rachel, would he lose her too?

"Rachel has expectations, and she laid the cards on the table right from the beginning," Dave says. "I would love to get into a period of being more se-

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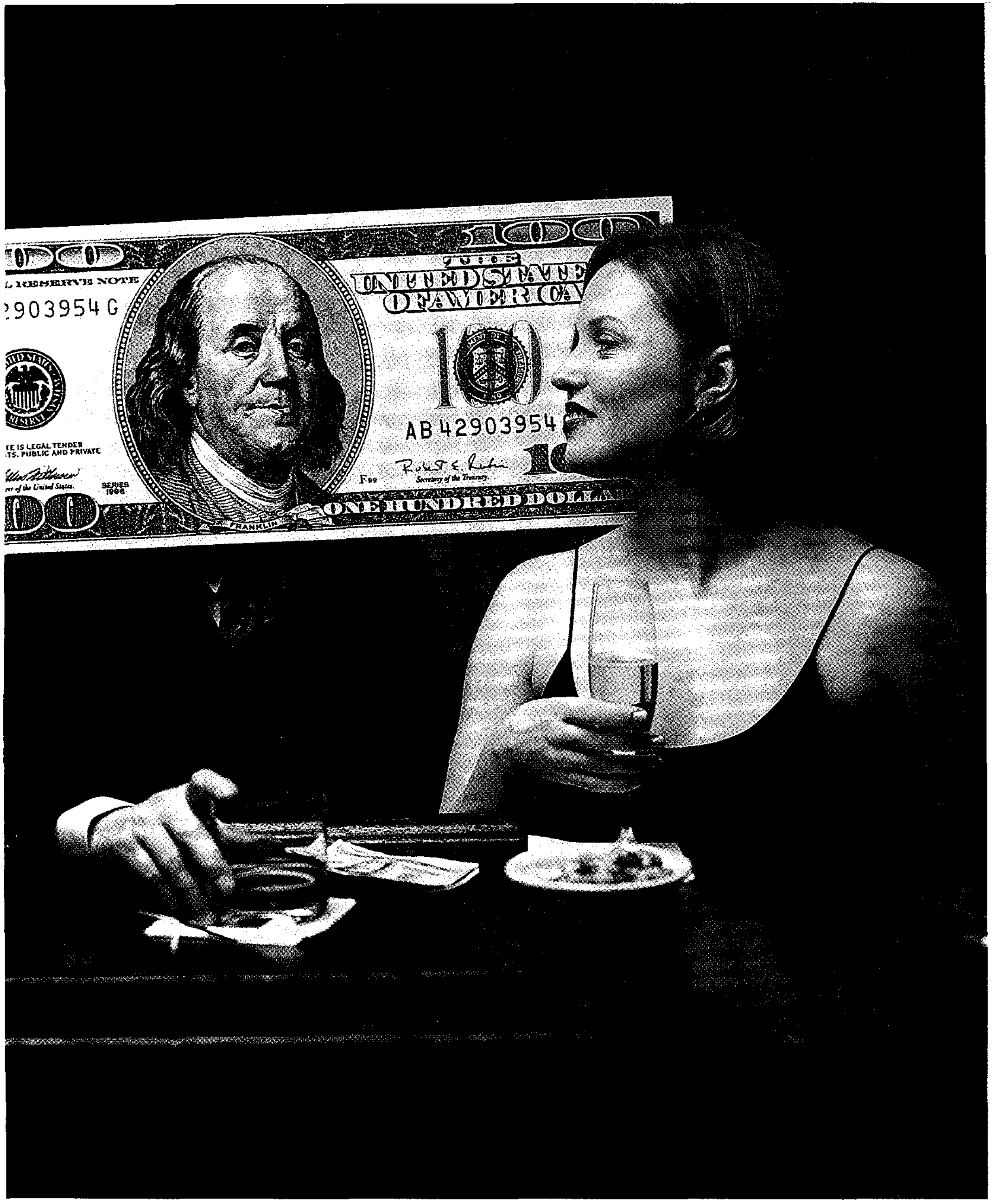
Some names have been changed to protect the eligible.

STYLING BY ZAK MITCHELL

PHOTOGRAPH BY BRIAN VELENCHENKO



rious, maybe get engaged or move in together, but until I feel like I can offer some kind of security, I won't even suggest it. I've kind of resigned myself to busting my ass for at least another year, and it's slowing down my master plan."

HE'S HARDLY ALONE. ALL ACROSS THE CITY, MASTER plans are being scaled back—or thrown out altogether—thanks to a softened economy that has introduced salary freezes and layoffs to a generation of young singles grown accustomed to good times. In a town that one frustrated former trader describes as a "merry-go-round of upgrading," guys who used to treat their dates to weekends in the Hamptons and dinners at Olive's now find that they can barely afford the Olive Garden. And as bonus payouts and stock portfolios have taken a beating, so has the most sensitive financial indicator of all: the male ego.

"My financial security really informs my confidence, and my confidence totally informs my ability to meet women," Dave says later. "If I'm feeling insecure about my finances, I would be less likely to start a conversation with the sexy girl sitting at the bar, whereas if I had $800,000 in my pocket, I might be like, 'Hey, beautiful, how's it going?' "

Before he lost his job last year, Keith was working for a telecom company, making in the high six figures, and dating models. Now he's feeling the recession's effect on his love life. "You're not going to go to the Mercer Hotel and buy $14 drinks when you're collecting unemployment," he says. He still takes dates to Blue Ribbon for sushi, but he won't allow himself to look at the right (pricier, à la carte) side of the menu. Matt, who lost his job at a small Internet company ten months ago, hasn't dated as much since he picked up the check for an ostrich-steak dinner at Paris Commune and literally felt sick to his stomach while counting out the bills. "Now I remember what it's like to be broke," he says with

"In terms of dating, since I'm a girl, the recession doesn't apply to me. It's not like I'm paying for the dates."

—Recruiter, 29
Forest Hills

"Right after 9/11, the first few weeks, we were really close. Then the stress of getting back on our feet financially was too much. We just started fighting all the time."

—Student, 20
Chelsea

"I'm less tolerant of—how can I put this gently?—high-maintenance women, of which New York seems to have so many."

—Attorney, 36
Upper East Side

TALES FROM THE FRONT

Daniel Vigil, 24, Brooklyn art director
Julien Lee, 26, Brooklyn law student

Daniel: I lived with Julien's best friend, who I met through a roommate service.

Julien: One night, Daniel and I invited all of our friends to a bar, but no one made it but us.

Daniel: Maybe our friends caught on to us and didn't show up on purpose. We had a few drinks and hung out. We were standing outside the bar, and we gave each other an awesome hug. It was the beginning of November.

Julien: We went dancing the next night at Exit with a lot of people. We danced all night long, till daylight.

Daniel: The two of us can dance anywhere, in the middle of the street.

Julien: We were in the same tribe. Our friends all knew each other.

Daniel: But Julien and I had never sat down together and talked.

Julien: His open-mindedness is really important to me. I've met artsy types who are egomaniacal and too wrapped up in what's cool.

a little laugh. "But what am I supposed to say to a girl? 'Want to go to International Bar and get some $2 Budweisers?' "

Such insecurity is understandable. "What's the first thing you ask someone when you meet them in New York?" asks Ann, whose relationship ended after her boyfriend Darren lost his job as a banker at Goldman, Sachs. " 'What do you do?' I think when a man loses his job, it's the worst thing in the world, because, especially in New York, his identity is so wrapped up in it." Ann promised Darren she would see him through his unemployment, but she soon began to resent his attitude of "doom and gloom." The last straw came two days after Christmas, when Darren's roommate came home, raving about a ski house he had just visited in Vermont. "Darren was getting more and more depressed, saying things like 'I'll never be able to afford a ski house,' " Ann recalls. "It escalated into this huge argument, and finally I said, 'Well, Darren, you're going to have to break up with me if that's where you're going with this, because I'm not going to break up with you.' And out of the blue he goes, 'Fine, let's break up. I can never be enough for you.' I left the house and just burst into tears. I couldn't believe it. I was like, 'What just happened?' "

> "You say you're between jobs, and they give you that look. There's the sympathy look, and **there's the 'I need to end this conversation so I can move on to the next guy' look."**

Thomas, a 39-year-old former advertising copywriter, thinks he knows. "You have to have a ton of money to play the game," he says with an edge of bitterness in his voice. "Women in New York are the first ones to say 'I want a nice guy,' but what they really want is a rich nice guy." Although he saved enough money to live on—"Thank God"—it hasn't been enough to cover drinks at the Time Hotel and dinner at Thalia, followed by dessert at La Fortuna. So as far as dating is concerned, he's on the bench. "Jesus, it's been about three months now," he says.

Before Chris lost his investment-banking job at Deutsche Bank, he had gotten used to working 80 hours a week and then another 10 or 20 hours on the weekends—when he wasn't out in the Hamptons. When he found the time, he would pick up dates in the company car. Now, after spending so much time alone, he wants to go out more. To his surprise, though, many women don't have time for him. "You say you're between jobs, and they give you that look," he says. "There's the sympathy look, and there's the 'I need to end this conversation so I can move on to the next guy' look."

ON A RECENT FRIDAY NIGHT, SASCHA, A PETITE 25-year-old blonde in a $400 Donna Karan top, is parked in front of the velvet rope outside Pangea so the bouncer can get a better look at her. "I wouldn't date a guy who's unemployed right now, period," she says. "I won't just settle for a guy who's nice and treats me well—I want to have a good life." Weekend after weekend, she pulls on her Sigerson Morrison boots, applies makeup between her breasts to enhance her cleavage, and hits upscale clubs like Bungalow 8 and Lotus. When a guy hits on her, the first thing she does is check out what he's wearing—his shoes, his watch. Then maybe she'll allow him to buy her a drink, or else she'll give him the Look.

The last time Sascha was at Pangea, she stepped outside to check her voice mail and a tall, blond Italian guy told her she was beautiful. On the way back in, she gave him a playful tap with her handbag. They started to dance, and he asked her out. "Right away, I'm thinking, 'Who is this guy? What does he do?' " she says. "He wouldn't tell me, but I was like, 'Fuck it, he's cute, I'll go out with him.' " The next night, they returned to Pangea, where a friend of Sascha's recognized her date—as a waiter at the Park. "I was like, 'It's over,' " says Sascha. "I went back to him and said, 'I know what you do.' I'm sorry, but I have ambitions in life. I can't date a fucking waiter. I have a friend who's unemployed right now who always wants to take me out, and I'm like, 'No, you can't afford me.' "

Which, of course, isn't necessarily a bad thing. "When you were working, you might have dated a hot girl who wasn't a good person," says Ethan, a 33-year-old former marketing director who lost his $90,000-a-year job in the fall. "Now you're like, 'I've got bigger things to worry about than going on a date with you.' " Over New Year's, Ethan went to several parties and discovered there were more people in his situation than he'd thought. "Money is no longer an issue," he says, "so you start to search for what you really want in someone. When I was working, I didn't think twice about dropping $200 on a date. Now, instead of taking someone to Man Ray, I might say, 'How about a movie?' " He pauses thoughtfully. "Any jerk can take you to Man Ray," he says. "It's the easy way out."

HERE'S TO US: The Eat Here Café next to HERE, home of (good) experimental theater.

DON'T DOWNSIZE YOUR DATING. THESE CHEAP DATES—15 UNDER $60—COULD LEAD TO RECESSION ROMANCE.

Brother, Can You Spare a Cosmo?

BY EMILY GITTER AND BEN KAPLAN

BACK IN THE BOOM YEARS, MANY NEW YORKERS SAW dating as a chance not just to woo but to wow—dropping $200 at Nobu, $180 for a Broadway show, and more than they cared to remember at Spa. But excess isn't what it used to be, and the city is full of opportunities for the frugal romantic. Here are fifteen dates, from salsa lessons to steam baths—all under $60—to prove it.

PHOTOGRAPHED BY SCOTT JONES

Monday Night Foot Ball

If you think you might need a few pointers (and a few drinks) before showing off your salsa moves, check out **"La Tropica" salsa party and dance lesson at S.O.B.'s.** The hourlong class draws an enthusiastic crowd of beginners almost every Monday night, so you'll feel comfortable even if it's your first time ($5 for men and free for women before 7:30). Once you've mastered the basics, cool off with a tropical drink ($8) and fuel up with jerk-chicken sticks and lobster empanadas—or sit down for a dinner of "Latin soul food" (appetizers, $5–$9; entrées, $13–$20). The real party begins at 9 with performances from top-notch Latin musicians like Frankie Morales and Grupo Niche. (No extra cover if you've gone to the class; otherwise, shows usually cost $15. S.O.B.'s, 204 Varick Street; 212-243-4940 or www.sobs.com.)

ITALIAN FOR BEGINNERS: The Amato Opera performs Donizetti's *L'Elisir d'Amore.*

Tokens of Affection

Into playing games with your significant other? Buy a few dollars' worth of arcade tokens at **Chinatown Fair**, home of old-school pinball machines, multiple Ms. Pac-Mans, and Dance Dance Revolution, a two-player game with a small stage on which you frantically imitate the moves flashing across the screen. (8 Mott Street; 212-964-1542.) Afterward, get all four of your left feet rubbed down at the **Fishion Herb Center**, a foot-massage parlor that looks like the Bliss of Shanghai. (169 Hester Street; 212-966-8771; $20 each for 30 minutes.) Finally, the nearby **Nice Restaurant** offers dim sum delicacies ($1.95–$3.95)—pan-fried turnip cakes, shrimp-stuffed eggplant, silver-needle noodles—that have been pleasing New Yorkers since the Year of the Ox. (35 East Broadway; 212-406-9510.)

Island Escape

Everyone knows that the view of **Roosevelt Island** can be romantic (remember *Manhattan*?) and that the view from the tram ($1.50)—which may go back into service this month—is spectacular. But getting there is only half the fun. The two-mile-long island (think "suburb"-meets-Swedish housing complex) has all the provisions you need for an *intime* barbecue. (After all, given this winter's wacky weather, spring may be imminent.) **The Grog Shop** (605 Main Street) offers inexpensive Cabernet Sauvignon ($6 and up), and the **Island Fishmarket** (530 Main Street) sells fresh salmon steaks ($4.99 per pound). Behind the late-1800s lighthouse are twelve charcoal grills facing the river—and far enough apart so people have to shout to borrow your teriyaki sauce.

Steamy Affair

If you're both sweating and (practically) naked and your date has only just begun, you must be at the **Tenth Street Baths and Health Club**—a charming, turn-of-the-century co-ed Russian-Turkish bathhouse ($22) that attracts nonthreatening clientele ranging from East Village hipsters to Gorbachev look-alikes. The three-story anti-spa has a Redwood Sauna, a bracing 45-degree bath, and a vast steam room where the scent of eucalyptus will clean out your sinuses for a month. After all that exertion, relax at the baths' restaurant with some delectable roast chicken ($5) and a cold Baltika beer ($4). (268 East 10th Street; 212-473-8806.)

Lovers Conquer All

No love story ever had a more appropriate stage than the **Amato Opera Theatre.** Tony and Sally Amato opened their doors in 1948, because, says Tony, "we were in love, and we loved opera—what else was there to do?" Fifty-four years later, Tony still conducts almost every show; Sally, sadly, died in August 2000. On February 9, the Amato opens its spring season with *L'Elisir d'Amore*—Donizetti's blissful romantic comedy about a proto-feminist landowner, the farmer who loves her, and Love Potion No. 9. (319 Bowery; 212-228-8200; $28.) After the not-so-fat lady sings, stop by **Marion's Continental**, the kitschy fifties restaurant and bar where—over $6 dirty martinis and a Dean Martin song—you can toast Tony and Sally and, of course, *amore.* (354 Bowery; 212-475-7621.)

Queens for a Day

Just a Mo Vaughn home run away from Shea, Flushing has a Chinatown perfect for Saturday-afternoon strolling, with vendors selling miniature Buddhas and almond cookies instead of hot dogs. But save your appetite for the **Jade Palace**—the 300-seat seafood emporium that specializes in Australian lobsters and pan-fried flounder plucked straight from the tanks. (136-14 38th Avenue; 718-353-3366; entrées start at $8.95.) Next stop on your No. 7-train voyage: the **Queens Museum of Art**, where—thanks to the world's largest scale model—you can take a whirlwind tour of all five boroughs in just one hour. (Flushing Meadows Corona Park; 718-592-9700; $5.)

Harlem Nights

It's show time—at the **Studio Museum in Harlem.** Thanks to chief curator Thelma Golden and museum director Lowery Stokes Sims, the once-sleepy art center has become an uptown destination. Go on a Friday—it's open until 8—to see exhibits like "Africaine," a spotlight on four African artists living and working in America. (144 West 125th Street; 212-864-4500; $5.) Then try an older Harlem institution, the **M&G Diner**, where a waitress named Betty says she's seen six couples who later got engaged fall in love over fried chicken and short ribs. "This is Harlem," she explains. "You can't get any more comfortable." (383 West 125th Street; 212-864-7326; $4.50–$12.)

Full-Court Press

Any longtime local basketball fan will tell you that one of the most thrilling games ever played at Madison Square Garden was the 1960 face-off between Boys High, with star player Connie Hawkins, and Wingate High, with Roger Brown. Both went pro. On March 16, you can catch future stars (along with top NBA recruiters) at the **Public Schools Athletic League Championships at Madison Square Garden** for a mere $10 (212-465-6741 or www.ticketmaster.com). Then head uptown to beloved dive **Jimmy's Corner**, where owner and boxing trainer Jimmy Glenn has been pouring cheap drinks ($3.50 for a gin-and-tonic) for more than 30 years and the jukebox has everything from Coleman Hawkins to Sinatra. (140 West 44th Street; 212-221-9510.)

News You Want to Use

Skip the tourists holding SPRINGFIELD, MO, ROCKS! signs outside the *Today* show. The one taping natives get excited about is **The Daily Show With Jon Stewart.** (513 West 54th Street; call 212-586-2477 several weeks in advance for free tickets.) Doors open at 5:45 P.M. Monday through Thursday. Before the show, Stewart warms up by cracking jokes and taking questions from the audience. Afterward, try **Azuri Cafe**, which boasts some of the best falafel ($7.25) outside of Israel. Remember to bring gum for your good-night kiss. (465 West 51st Street; 212-262-2920.)

SALSERO SET: Monday-night salsa lessons at S.O.B.'s.

Horsing Around

Is riding a horse along the

TALES FROM THE FRONT

Isaac Stroud, 39, Bronx optician
Tollie Letlow, 38, Bronx restaurant manager

Isaac: We met in 1997. One of my friends invited me to go to Jones Beach with him and his girlfriend. He said she was bringing a friend who was in a rocky relationship and was a little distraught.

Tollie: They told me the same thing about him!

Isaac: That night, we had to restrain ourselves. We didn't have to go to the drugstore—it didn't go that far. We stayed in our relationships and kept the friendship going over the years. When her relationship ended last February, they were living together. I had my own place, and she needed a place to stay.

Tollie: I was his roommate. We were just friends all the way up until the end of September.

Isaac: I saw there was something on her mind for three weeks, and she couldn't say it. I was having fun with the fact that she couldn't bring it out.

Tollie: He's a challenge. He's not a "yes, baby" man—I can't deal with those guys. As soon as he starts agreeing with everything I say, it'll be over.

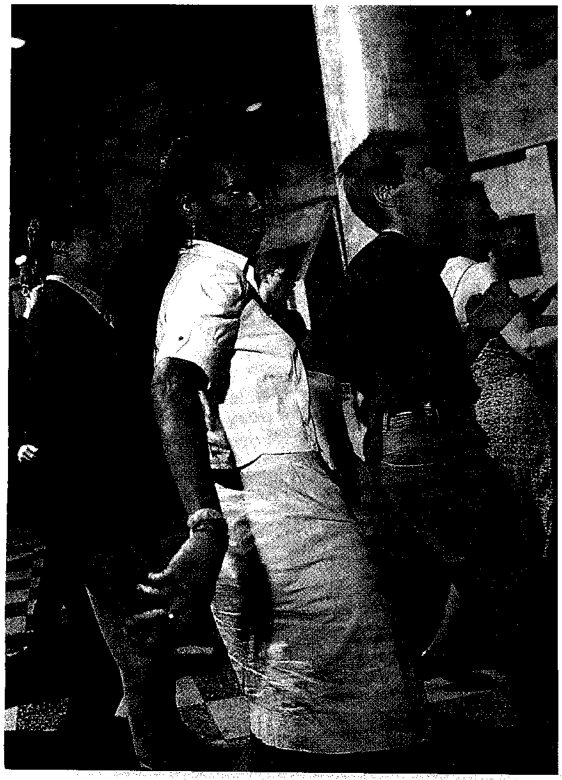
beach your romantic fantasy? If so, there's no need to leave the city (or dial up Fabio). The **Jamaica Bay Riding Academy** in Gateway National Recreation Area offers year-round guided rides along the shore and through lovely wooded trails (718-531-8949 for directions; $23 per person). From there, it's a quick drive to the wildlife refuge on **Broad Channel Island**, where more than 325 different species of birds stop along their migration. In winter, you'll see snow geese, baffle-head ducks, and snowy owls; in spring, hundreds of songbirds returning north (718-318-4340).

Sunday Morning Coming Down

Wash away your Saturday-night sins at the **Sounds of Praise** gospel brunch, from 2 to 4 P.M. at the BAMcafé on select Sundays. Brunchgoers shout and stomp their feet while enjoying traditional southern comfort food like Cajun catfish and corn bread ($20 per person). Dickson Guillaume and the New York State Haitian Interdenominational Mass Choir kick off the spring season on February 17. (30 Lafayette Avenue, at Ashland Place, Brooklyn; call 718-636-4139 for a schedule and reservations.)

Romantic Comedy

Conversation lapses inevitably arise, so let the funniest people in New York fill the awkward silences. The **Upright Citizens Brigade** has a 74-seat Chelsea club that showcases their own talents as well as those of *Conan O'Brien* writers and *SNL* guests. Arrive by 8 P.M. on Sundays to pick up tickets for the 9:30 show of "Assscat," the famously guest-star-laden (Colin Quinn, Rachel Dratch) gig; the line can stretch around the block. (161 West 22nd Street; 212-366-9176.) After the show, comics still eager for an audience head to the **Peter McManus Cafe** for $3.50 pints of Guinness. (152 Seventh Avenue, at 19th Street; 212-929-9691.)



Scenes of Love

Convinced that Off-Off Broadway is simply code for "painful to watch"? Challenge your assumptions at **HERE**, which features truly excellent works of experimental theater. February's offerings include *I Think I Ken*, about "Mattel's most glamorous couple," and *Lapis Blue Blood Red*, based on the life of seventeenth-century painter Artemesia Gentileschi. (145 Sixth Avenue; 212-647-0202; most shows $12–$20.) After the show, stop by the **Eat Here Cafe**, next to the theater, for a glass of wine ($6) and a bowl of hearty duck-and-sausage stew ($7.95). Or head north to **Caffe Reggio**, the oldest café in Greenwich Village, and perhaps the most romantic. Since 1927, it's hosted artists, poets, and German tourists; you'll feel right at home discussing avant-garde theater (or how hot Ken looked) over espresso ($1.75) and cannoli ($3). (119 MacDougal Street; 212-475-9557.)

Just Desserts

It's the tragedy of fine dining: No matter how greedily you devour your boeuf en gelée or your foie gras–stuffed capon, you always wish you'd saved more room for dessert. Thankfully, **Gramercy Tavern** lets you skip right to the best (and, okay, the least expensive) part of the meal, and its Tavern room doesn't require reservations. Pastry chef Claudia Fleming turns out exquisite creations—warm chocolate-soufflé cake with cinnamon ice cream, maple flan with gingersnaps—for only $8. Be sure to split a pot of the Costa Rican estate coffee ($10), which is roasted with cocoa, chicory, and vanilla. (42 East 20th Street; 212-477-0777.) Then roll yourself over to **Veritas** for an $11 cognac to cap off the evening. (43 East 20th Street; 212-353-3700.)

Poetry and Proles

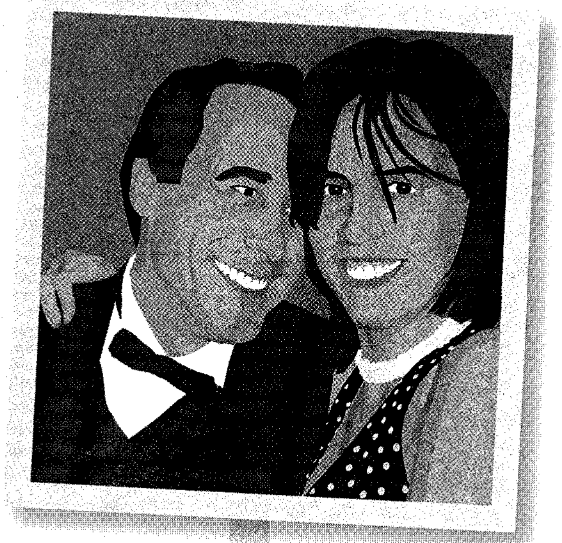
If you're dating a book editor (or Dave Eggers) but the last "contemporary" novel you read was *Valley of the Dolls*, suggest **KGB**—a requisite haunt for up-and-coming writers, where dim lighting, red velvet curtains, and decorative Soviet propaganda lend an air of mystery. This season's readers include Ann Powers, Gary Indiana, Timothy Westmoreland, and David Lehman. (Free fiction readings on Sundays at 7 P.M., poetry on Mondays at 7:30; 85 East 4th Street; 212-505-3360.) Afterward, go around the corner to East Village fixture **Frank**, a tiny Italian restaurant serving wonderful handmade pasta and hearty meat sauces—truly food for the people. (88 Second Avenue; 212-420-0202. Entrées, $7.95–$12.95.)

Additional reporting by Emily Aronson.

TALES FROM THE FRONT

David Tornabene, 43, Manhattan insurance administrator

Kathleen Harrington, 35, Manhattan technical-sales rep



Kathleen: We met through a mutual friend who felt it was important to get people together after what happened at the World Trade Center.

David: I remember getting to this thing and thinking, *Oh—I'm glad she's here.*

Kathleen: I felt guilty for thinking he was cute since he was in one of the buildings on September 11. I was moved by how he spoke. So I organized another get-together.

David: I remember scrolling through the e-mail and seeing her name, so I decided to go.

Kathleen: Then there was another group outing, a brunch in Hoboken. And he still didn't ask me out! We ended up taking the train home together, with another guy. I said to David, "You should really get off at my stop." And the other guy said, "That's definitely longer!" I was so embarrassed.

David: I felt like I'd missed an opportunity, so I e-mailed her.

Kathleen: He wrote, "Hope to see you in the near future." I wrote back: "I'm free Thursday and Friday . . ."

Couples interviews by Betsy Gruber Goldberg and Abby Tegnelia.

CANDACE BUSHNELL, THE REAL-LIFE ALTER EGO OF *SEX AND THE CITY*'S CARRIE BRADSHAW, HAS BEEN A PRINCESS OF THE NEW YORK NIGHT SINCE THE DAYS OF STUDIO 54. WHY SPOIL THAT WITH A HUSBAND?

The Blonde Who's Had More Fun

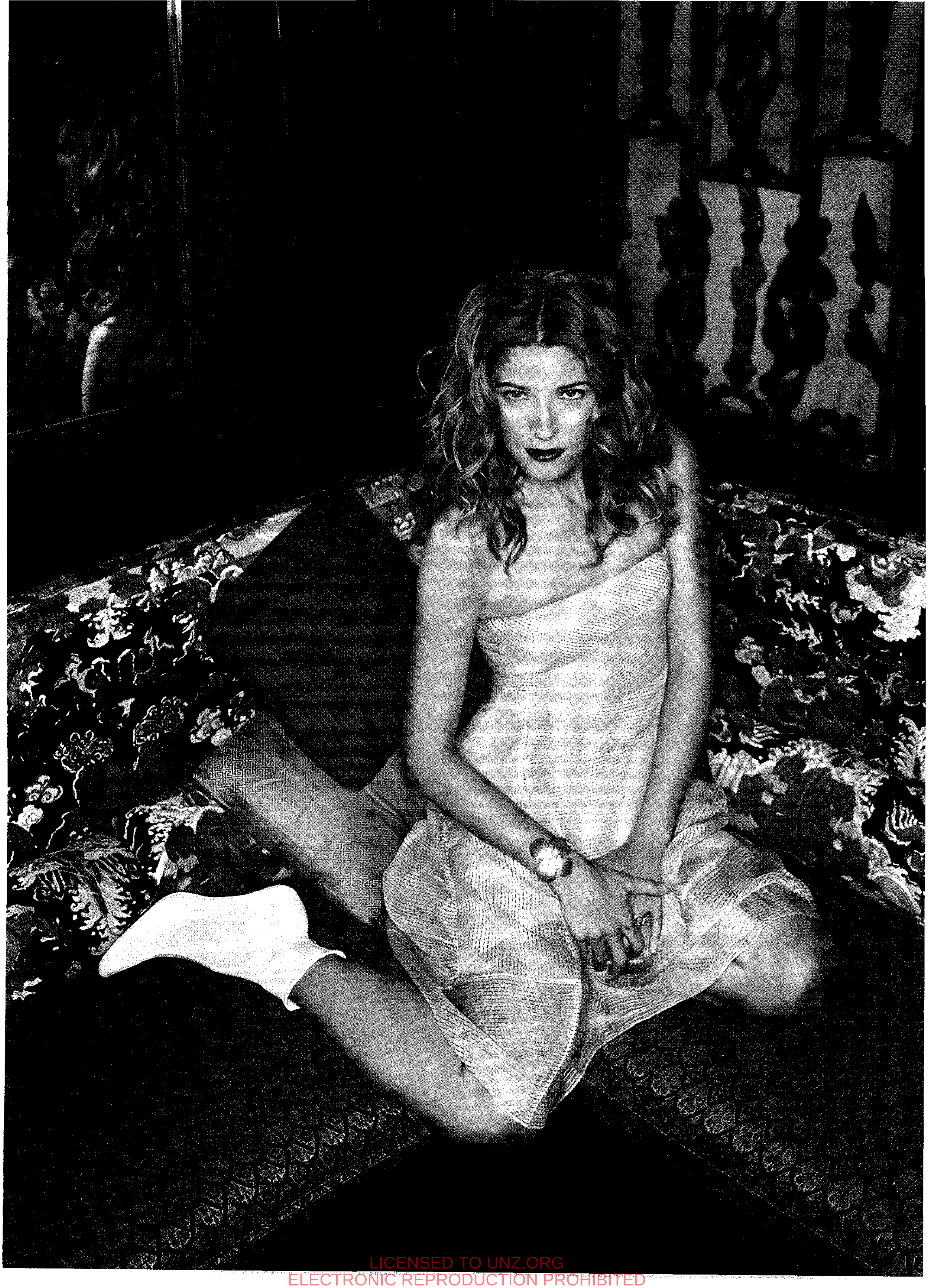
BY ARIEL LEVY

PHOTOGRAPHED BY JON RAGEL

"IF YOU WANT TO KNOW THE TRUTH ABOUT IT, I'M HOPING TO GET LAID TONIGHT," says Candace Bushnell. Tonight is the opening of the Rem Koolhaas–designed Prada store in SoHo, and everyone who's ever been mentioned in a New York City gossip column—or hopes to be—has managed to wangle an invitation to the event. Of course Candace, as she is known to that slice of New York, doesn't have to beg for anything. She was already invited to all the good parties back when "Sex and the City" was just a column she wrote for the New York *Observer*. Since she published the collection as a best-selling book, and optioned it to Darren Star (who will be her walker this evening) and saw her Cosmos-and-Blahniks night moves made into a hit HBO series and a much-imitated way of life, Candace has become a bona fide New York celebrity. What's more, she is the patron saint of high-end girl power, the woman who got the ball rolling on the who-needs-a-husband-when-you-have-a-doorman? mentality. Candace, the blonde who created (who *is*) Carrie Bradshaw, is nowhere near as famous as Sarah Jessica Parker, the blonde who plays her on TV, but Candace doesn't care if everyone knows who she is—"the people who matter know," she says.

Even famous people have to exert themselves for romance, though, and so Candace is at the Prada store near her apartment on the Upper East Side, examining Mary Janes to go with the dress she's selected for tonight's party, a wood-colored wool schoolgirl dress that if it were pink could be worn by a little girl to a birthday party. "Hopefully, this guy will show up," Candace says, fingering a pile of cashmere knee socks. Candace had "a really big flirt thing" with the guy last night at hotelier André Balazs's annual Christmas party. Before she met him, she had been flirting with Oliver Stone, telling him about the fat-dissolving diet drink her

STYLING BY RONDI COOLER; HAIR BY HALLIE/TIFFANY WHITFORD; MAKEUP BY NIKKI WANG/SALLY HARLOR. DRESS AND SHOES BY DONNA KARAN; BRACELET BY ALEXIS BITTAR.



most recent ex-boyfriend, Stephen Morris, developed. “The thing with New York is that everyone flirts with everyone!” she says. “So it doesn’t mean anything. It’s fun!”

Candace says she is not interested in a relationship at the moment. It isn’t, she says, that she’s recovering from the breakup a few months ago of her two-and-a-half-year relationship with Morris, a British venture capitalist. Rather, she explains, it’s because she has too much to do. “I would definitely go on a date?” Candace says in her animated upspeak. “But I just can’t think about having a boyfriend because I have to write a book by March. And then I’ll have to go on my book tour.” Still, she’s hoping the guy from the party will turn up tonight, and she wants to look special.

“People who are successful and good-looking, people say, ‘Oh, well, they must be shallow.’ But it’s like, if you want to look good when you go out, isn’t part of that respect? For other people? That maybe you’ll bring a little bit of *pleasure* . . . or honor! It’s a way of *honoring* a situation by looking good, and I don’t think there’s anything wrong with that.” At 43, Candace looks very, very good, still all shiny hair and pool-blue eyes: a water lily of a woman. She often writes about teeth when she describes a beautiful woman, and her own are blindingly, improbably white.

The Prada saleswoman, who seems to have recently arrived from the Prada mainland, approaches with more stockings. “You go try them because maybe they are way too big,” she says, holding up some stockings that stretch almost as long as Candace’s entire frame. Candace seems tall because she is loud and lean and fond of high heels, but she’s actually a little person.

“I’ll just buy them,” Candace says. “I don’t like to take my clothes off in public places.”

“We have a small room,” the woman says earnestly.

“Do I have to?”

“Maybe they are too long . . .”

“I don’t care. I’ll try them at home. And can I have two pairs of these?” she asks, pointing at the $282 mink-lined slippers she plans to give to her agents as Christmas presents. On the way out of the store, Candace stops to look at a sheer baby-doll dress. “See, this is the kind of thing that if you have any fat at all,” she says, putting a hand on her flat stomach, “it’ll show right up!” But Candace doesn’t have any fat at all; she’s as narrow as a live woman can be. “No, I’m not!” She shrieks. “If you could just see me without my clothes on!”

“I DON’T FROWN ON PERVERSION, I JUST . . . it’s not me,” says Candace. It’s raining but warm for December, so she has decided to lunch outside in her snakeskin pants at La Goulue. The woman seated next to her is flapping her hand in the air and scowling as Candace lights another Merit. Candace says, “I mean, I kind of don’t really understand it. Like bondage, all of those things, just end up being really silly. I guess if you could do it and pull it off it would be really exciting and kinky, but so much of the time it’s just like, *Ugh. This is kind of pathetic.* There’s really a big part of me that I feel like sex is a form of communication, and ideally it would happen if you were married . . . but sometimes it could just happen, you know, between two adults.”

Despite the fact that Candace did for the zipless Manhattan fuck what Woody Allen did for psychotherapy—made it okay, funny, part of the package—she is fairly square when you get right down to it. “I love the idea of casual sex because it seems kind of like modern, and you’re being cool, and you’ve got it all figured out, but I think that the reality is you have to be really secure and . . . ultimately it’s really not that fulfilling, is it? Actually, I’ve always felt that way.”

HBO’s *Sex and the City* revels in the ejaculate joke, the anal-sex discussion, the bisexual romp, but when Candace was at the helm, there wasn’t all that much sex in “Sex and the City.” Samantha Jones, for example, was a minor character who rarely used the word *cock*. “It’s so hard for me to write a sex scene,” Candace says. “I really don’t think it’s my forté.”

The novel Candace is working on now is about Janey Wilcox, the bitchy, aging, gold-digging model she created in *Four Blondes*. “I think, *What is there?* There’s beauty, there’s money, there’s sex. Those are sort of the intrinsic things that people are interested in,” Candace declares. “Janey’s a beautiful woman, so she always thinks some guy is going to come along and fix her life, which isn’t unreasonable. If you’re a beautiful woman, you learn from an early age that your beauty is worth money. Like Lily Bart in *House of Mirth*—her mother was always looking at Lily’s beauty as the thing that was going to save them. But Lily has a flaw; she’s so *idealistic* she can’t marry any of these men who are willing to marry her, because none of them are good enough! So that’s her flaw. But the reality is that you can come from *nowhere* and marry a *billionaire* and, you know, have a great life. Thank you!” She flashes a smile at the street sweeper clearing the patch of sidewalk by her feet.

“Janey’s a 33-year-old girl,” Candace continues. “There’s just such a particular mentality to being 33, which is still really thinking a lot about that idea of being able to get a guy. Believe me, when I was that age, I used to wake up every night at like four in the morning in a cold sweat and think, *How am I gonna do this? Am I gonna make it? How am I gonna survive?*”

The waiter comes over and describes a chicken-liver salad, and Candace makes a noise like a dying cat. Instead, she orders tuna tartare, a cheese soufflé, and a Diet Coke. She changes it to a regular Coke. Then to champagne.

“One time I was engaged. I was 31 and I had the ring and I just couldn’t do it! I couldn’t get married! I felt like I was drowning, *literally drowning*. My mother kept calling me up and saying, ‘We gotta go and get your dress!’ And I was like, ‘Mom, I’m too busy.’ I really thought I wanted to get married, but at the same time, I think I thought as a woman you might have to turn yourself inside out, and there’d always be little concessions you’d have to make. I mean, now I feel like, *okay,* I could be in a relationship in a *better* way than I’ve ever been *before*. But it sort of horrifies you when you look back! The way I was with Ron, it was always like, *You don’t love me because you didn’t call me exactly when you said you were going to call me!* It’s like, *God*. But that’s what you were like then.”

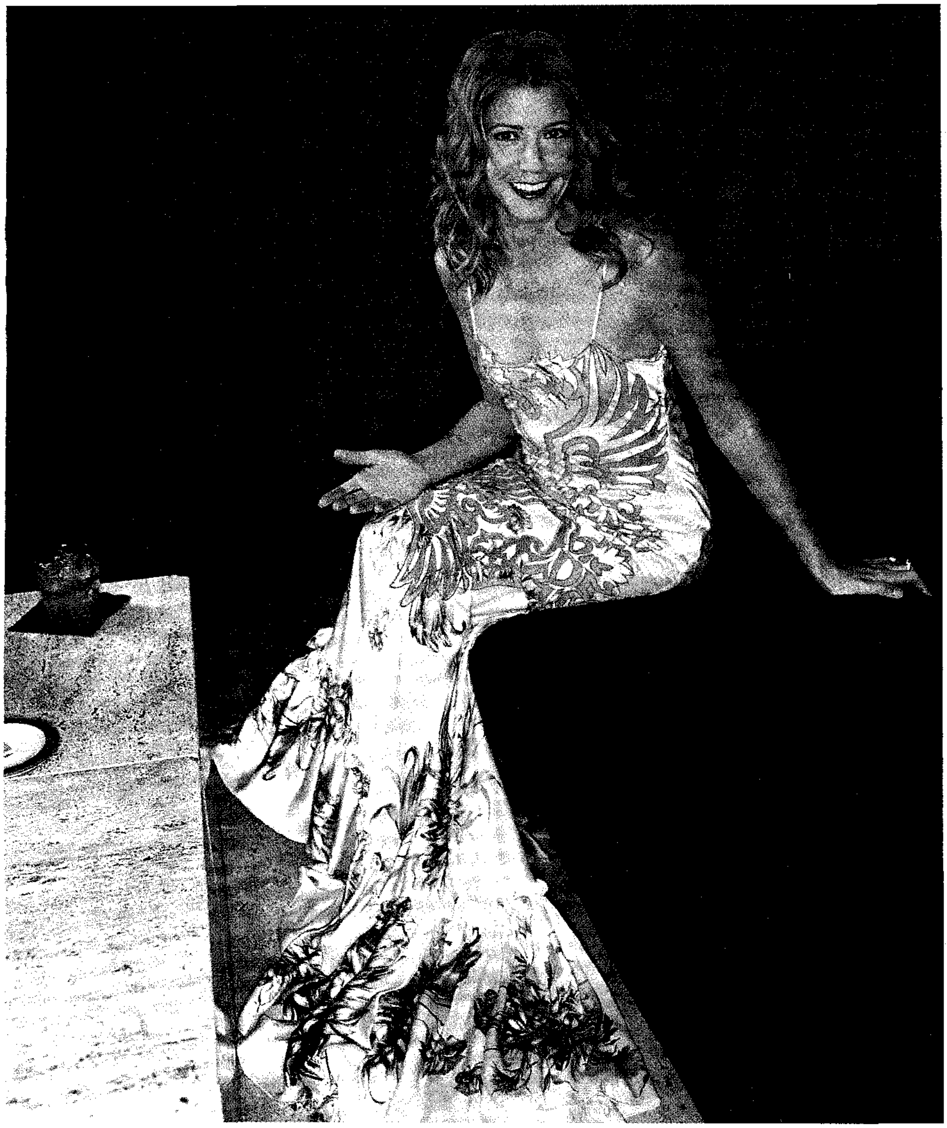
Ron is, of course, Ron Galotti, the president of Talk Media and the former publisher of *Vogue*: Mr. Big.

“He’s the guy who’s a few years older, and really successful, and really cool . . . It’s that guy who makes you think: *This* is why I’ve waited all my life to get married.”

Galotti broke off their relationship the day Candace got back her galleys of *Sex and the City*. Six months later, he married another woman, with whom he now has a child and a very large apartment. “Ron was *great*,” says Candace, without sarcasm, which is what she says about all her ex-boyfriends.

“I don’t get that lonely. It’s kind of difficult to be lonely in New York City, especially when you go out a lot and you meet a lot

“There’s beauty, there’s money, there’s sex,” says Candace. “Those are sort of the intrinsic things that people are interested in.”



of people," says Candace. "Like this party I went to last night at Katie and André's: I'd known most of the people at that party for fifteen years! We've all seen each other when we were starting out, like, *Oh I wanna do this*, or, *I just started doing that*, and now we've achieved it!" She lights another cigarette. "People who want to be successful . . . what a wonderful thing! It's so American, and the truth is it alleviates a lot of people's psychological neuroses. The thing I find irritating is this idea that it's only people who want to be successful and shop at designer stores who are shallow and superficial. No! I mean, *no*. New York is one of the few places in the country that does have society, and I think that's *wonderful*. You could come here and make it and have a huge summer house and invite all those people!"

Candace handles the giant aquamarine-and-diamond pendant that hangs on her neck. "New York is such a weird place where you maybe haven't seen somebody for two years, but you don't feel like they're not your friend. New Yorkers are able to do that: to have that kind of intimacy that actually isn't shallow, that isn't superficial, but at the same time isn't demanding. You don't have to call everybody the next day and have lunch with them or whatever. It's actually very mature. It's very realistic."

THE MOOD IS SO EDGY AND CHARGED AT THE Prada party it feels as if they are piping small amounts of cocaine in through the ventilation system. There is a moment when Giuliani walks through with his Secret Service detail and former fire commissioner Thomas Von Essen when the room is forced to remember September 11 and what it left behind not far south of here. But before and after that, the vibe is undiluted nineties ice. Diane von Furstenberg arches an eyebrow as she motions toward a silver cage full of clothing suspended from the ceiling. Anna Wintour is scowling over her fur collar at the giant silver spaceship elevator in the middle of the room.

"Can I get some of that?" a nervous young guy in khakis asks one of the superhumanly handsome waiters strutting around the space with champagne in hand.

"I'm going to need to see some I.D. there, man," the waiter tells him. The young guy's face flashes a hot red as he fumbles through his wallet. When he finally locates his license, the waiter tells him, "I was just kidding, man," pours the champagne, and walks away smug.

A Prada P.R. assistant moves the mouthpiece of her headset out of the way to ask another staffer, "Who is that?" as Candace enters the enormous room and strikes a girlish pose for the cameras.

"Candace Bushnell."

"Who?"

"The *Sex and the City* girl."

"Oh," says Headset and mulls that for a moment. "Why isn't she with Matthew Broderick?"

Candace looks lovely in her dress and shoes, even if her stockings do bunch at the knee. "Ooh! I need that!" she says, following a waiter behind the door to the drink station. She reemerges with a flute of champagne. "It's a ratfuck in here," Candace says, shrugging.

"Candace!" shrieks a fellow in odd glasses. He points at his date, who looks like an underwear model from the eighties, all big, yellow-streaked hair and red lips. "She just climbed Kilimanjaro."

"Twice," says the model. "For IMAX."

"That's great," says Candace. "Can we smoke in here?" She fidgets with the enormous emerald pendant dangling around her neck.

"I see you got the engagement ring made into a necklace," says her friend, grinning.

Candace's face freezes for a second, and then she changes the subject.

The guy from last night's party never shows.

CANDACE HAS BEEN IN MANHATTAN FOR 25 years now. When she was just 18, she "ran away" from Rice University in Texas to come to New York, where she dated, for starters, the legendary black composer, photographer, and film director (*Shaft*) Gordon Parks, who was 58 at the time. "Gordon was *great*," she says. "I met him at a celebrity tennis tournament in Houston, and he was just the coolest, most elegant person! One time he called my house and my mother answered the phone, and she was like, 'Oh, he's so wonderful, he's the most charming, brilliant man!' It was just like, *wow*. I was too young to be serious. I was totally electrified when I first got here," she remembers. "I used to go to Studio 54, and I would walk *everywhere* at like *four in the morning*. If you look back on it now, it's like, *Oh god, all these horrible things*

DRESS BY ROBERTO CAVALLI; SHOES BY MANOLO BLAHNIK.

happened to me! But at the time you could just get over them, because you had to."

"I used to hang out at Fiorucci in the afternoon," she continues, "and you'd meet so many weird people and kind of like be friends with them for just a couple of days? And everybody wanted to be famous. When I was 19, I had this boyfriend who was like 34, and he lived in a loft on Fifth Avenue and I was in love with him. He had this machine he was always working on, this painting machine, that would spray paint off these images, and it was quite brilliant. At four in the morning, he'd be working at this machine, and there was this other weird guy who was like this tall," she says, holding a hand to her knee, "and he lived on Avenue C in Alphabetland. But it was bad then! And there was this guy Norman, and he'd be like, *Norman, run down to the store and get me some chicken.* And he'd do it! And then there was what's-his-name—oh, Tony Shafrazi! He's still around—I went to his apartment once and we drank pink champagne and he said he was starting an art gallery!"

Improbably, that way of life has continued. "I know so many women who, when you're 50, you still think you're 18! One time I was with a couple girlfriends going down the Housatonic River in this raft, and we see these 16-year-old boys on this rope swing, and my girlfriends say, 'Let's go pick 'em up! Let's paddle over!' And it's like, *Wait a minute,* guys, we're not 16 anymore, don't you remember? We can't do this; we're old *coots!* But it's like *we forgot!* It's extended adolescence; the hippies killed adulthood. And I think it's *wonderful.*"

"The thing I find irritating is this idea that it's **only people who want to be successful** and shop at designer stores who are superficial. No! I mean, *no.*"

I ask Candace if she wants to have children.

"Well, if I got pregnant I'd have it."

THERE IS NO VELVET ROPE IN FRONT OF BRET Easton Ellis's apartment, but there is a guy with a list in the lobby, and once you make it inside the door, there's a wall of bodies in every direction. The furniture has been cleared out to make way for all the people, and there is silver Mylar on everything. In the bathroom—for which the wait is around half an hour—there's the movie poster for Jay McInerney's *Bright Lights, Big City.*

"Nothing changes," says a silver-haired film producer.

"And that's a good thing!" says Candace. She is laughing, with a cigarette in her hand and a lipstick kiss on her cheek. She is wearing a purple Prada peasant blouse, the shirt version of the dangerous, fat-exposing dress she noticed a few days earlier.

"The first time I met Candace," says Darren Star, "she was interviewing me for *Vogue,* and she said, 'Let's just go out.' So she took me to Bowery Bar, and the next thing I know she's hiding on the floor of a cab so five people could fit in and we're going to Tunnel." He was interested in optioning her book, he says, because he liked the idea of "a woman who writes a sex column but is still trying to figure it all out."

"Doesn't Monica look great?" Candace asks, motioning toward a slimmed-down Lewinsky across the room. "This is Cynthia Rowley!" Candace grabs the designer's hand. "We look for guys together."

Candace's ex-boyfriend Bob Guccione Jr. enters the room, and she gives a little yelp.

"You look awesome!"

"No, you look awesome!"

"Did you get married yet?" Candace asks.

"Not yet."

"Where's your fiancée?" she asks. "Home? I think it's so good not to keep tabs on each other in a relationship."

"Bunny!" he says.

"Bunny!" she says.

"Bunny!"

"Bunny!"

"The bunny thing came about when we were lying in bed one morning and Candace was giving me grief about not going out to enough parties," Guccione explains on the phone, later. "And I said, 'You're like a little bunny who hops out to the edge of the riverbank and sees the bright lights of the big city and feels the lure of the fabulous bunnies.' It was an issue that Candace wanted to get married. During our relationship, she turned 40 and she didn't want to be dating anymore; she'd been dating her whole life."

"Guys always think you want to marry them, don't they?" Candace says, on the way from Ellis's party to a late-night drink at the bar Pop. And then: "But Bob was *great.*"

Ellis, McInerney, and a few others are already seated around a table. It is a scene of people who did something big, got on the map, and have been hanging out there ever since, doing pretty much the same things for recreation. Candace orders the pink drink she made famous. Everyone drinks—a lot—but no one gets drunk. In fact, everyone stays wide awake. A young man with big muscles and flowing curly hair wearing a fur pelt and a pentagram approaches the table. "I think he's a Prada model," says Candace.

"A young one," says her friend Adam.

"Adam's a really good dad," she says.

"It's the most important thing," he says.

"When I was a teen, I was always mad at my dad," Calvin Bushnell, an engineer who patented the fuel cell that powered the Apollo's first run. "I had so many rules! But now it's like, if my dad doesn't like a guy, he's gone. I brought Ron up to meet my dad. Ron was always like, 'My friends all think you *want* something, but they don't know what it is.' I'm like, 'I just want to be successful!' " She gives a little snort. "It's those BFDs"—Big Fucking Deals. "They're always trying to put you down a little bit and like put you in your place."

"I'm really trying to do better than my dad," says Adam. "It's really too bad my ex-wife is bipolar, but I'm dealing with that."

"Um, how's your son dealing with that?" Candace asks.

"That's his burden to carry. I have mine, and this will be his."

"Are you a Scorpio?" asks the pagan Prada model.

"I'm constantly trying to do better, to find my flaws," Adam says.

"Flaws?" says Candace. "When I think of my flaws, my flaws are like, I smoke. I drink too much sometimes. I yell at men. You don't want to sit around dwelling on your flaws."

"Yes!" Adam shouts. "Self-criticism is the most important thing! You always have to be looking for what's wrong with you, what you can fix."

"I don't think so," says Candace. "I think that would be like the worst flaw of all."

IT'S A NEW YEAR, AND CANDACE IS IN NO mood for it. She's up in Connecticut at a house she shares with a friend. "Isn't this the worst day: January 2nd?" Candace asks. She is glum and unmade-up as she drives her car under an old covered bridge in Litchfield County, not so far from where she grew up with her two sisters and their parents. She just spent Christmas with the family and her sister's new baby. "I never feel that comfortable picking up other people's kids, but it's different with my nephew. It sounds stupid, but you really can

(continued on page 101)

Advertisement

Valentine's Day

Hilton Times Square Hotel
234 West 42nd Street
(bet. 7th & 8th aves.)
212.642.2626

Twenty-one floors above the lights of 42nd Street, this romantic hideaway features a four-course menu which competes with its spectacular view. Come and feast on their duets of black tiger shrimp and dilled oysters with caviar, roasted beef tenderloin and brandy flamed lobster tails and finish with chocolate fondue. $95 p.p. includes Champagne and wine.

CHELSEA BISTRO & BAR
358 West 23rd Street
(bet. 8th and 9th aves.)
212.727.2026

Fireplace, candlelight, elegant, romantic Parisian ambience..."airlifted from Paris." Their award-winning (***New York Times*) chef celebrates love with an exquisite "Romance in Three Courses" Valentine's Day dinner. An unforgettable evening complete with all their loving care. Winner: "The Best Bistro in New York", "Best of Excellence Award", and "Most Romantic Restaurant."

230 East 51st Street
(bet. 2nd & 3rd aves.)
212.758.6633

Celebrate Valentine's Day in this "Romantic French Authentic Brasserie..." What *Zagat* calls "true Parisian ambience...with excellent dishes and lovely service in an inviting room with nicely spaced seating." Come and enjoy a three-course prix-fixe menu which includes dishes for sharing, chocolate dipped strawberries and long stem roses. $45 p.p. 5 – 11:30 p.m. Reservations required.

SEL ET POIVRE
853 Lexington Avenue
(bet. 64th & 65th sts.)
212.517.5780

Romance your Valentine in the casual elegance of this cozy bistro. Savor the country style cuisine with a three-course prix-fixe menu for $26.95, or try their bistro classics such as escargot, French onion soup, duck magret, steak au poivre, grilled salmon in a sweet wine sauce and more. For more information, visit www.seletpoivrenyc.com.

54 West 21st Street
(bet. 5th & 6th aves.)
212.989.0096

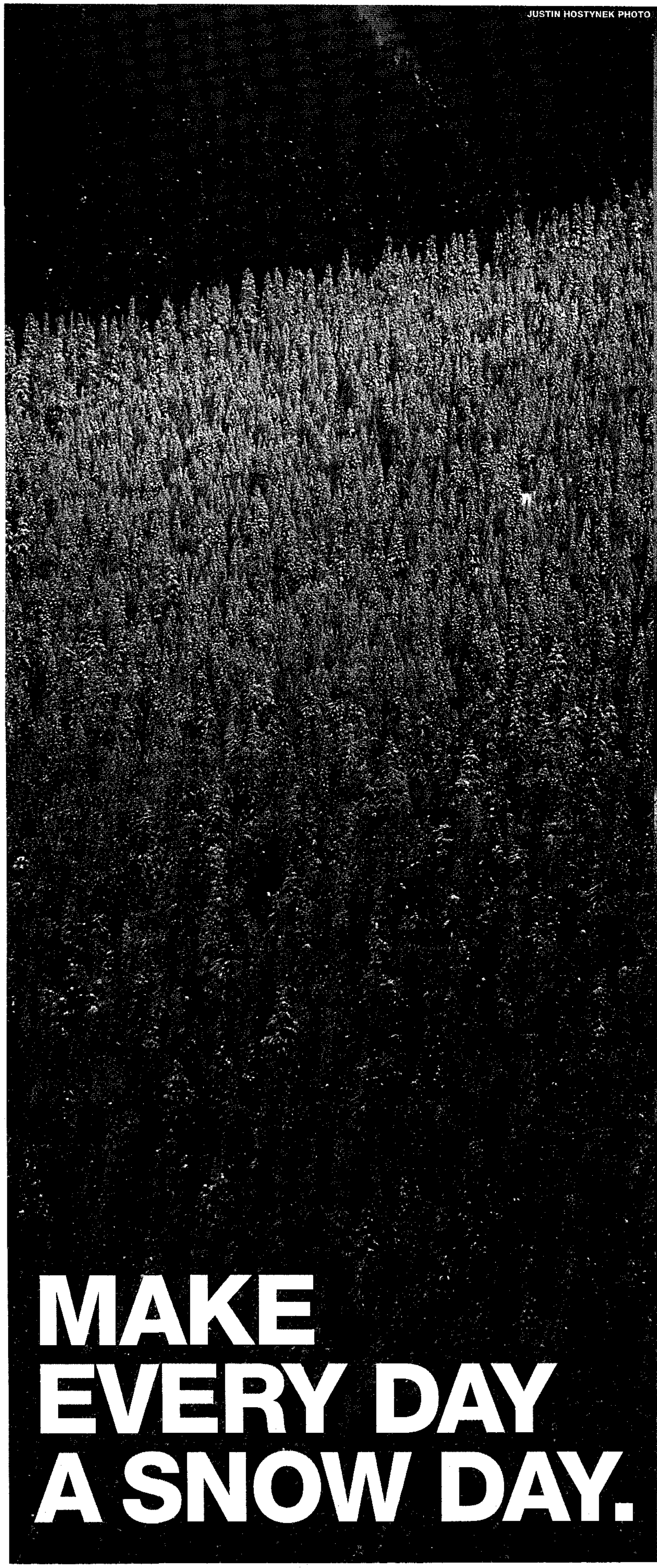
Slate plays cupid with cue balls...Register for billiards and Slate will pair you up to meet your match! From the bar, Slate will send an Angel's Kiss cocktail special delivery to that special someone. And preview Steven Kalt's new menu featuring New Mexico steak fingers with green chile and cheddar cheese, Baja fish tacos, and New Orleans po-boys. www.slate-ny.com.

VINE
25 Broad Street
212.344.8463

Enjoy Vine's contemporary American cuisine and support Downtown while taking in views of the NYSE, or dining in the beautifully refurbished "bank vault." With a prix-fixe menu that offers a four-course meal and a glass of Champagne for $150, your experience is guaranteed to be exquisite. Rated 23 for food by *Zagat*, Vine's dining experience is unparalleled.

Pier 81
West 41st Street
& the Hudson River
212.630.8100

Treat your Valentine to an unforgettable evening of romance aboard the luxurious World Yacht. Imagine viewing the magical, ever-changing New York skyline while dancing under the stars to a live band. With Cupid's inspiration, Chef Patrick Augustyn has prepared a delicious four-course menu including a "sweet surprise" for dessert. Reservations required. All major credit cards accepted. www.worldyacht.com.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A SNOW DAY.

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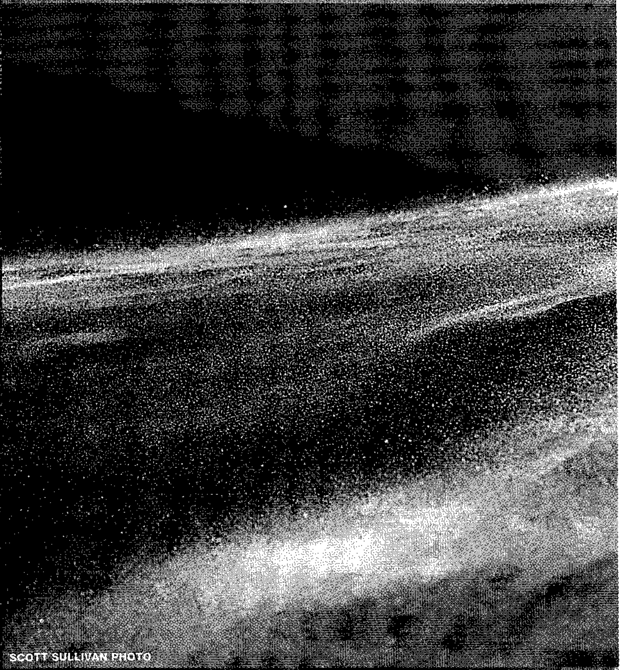
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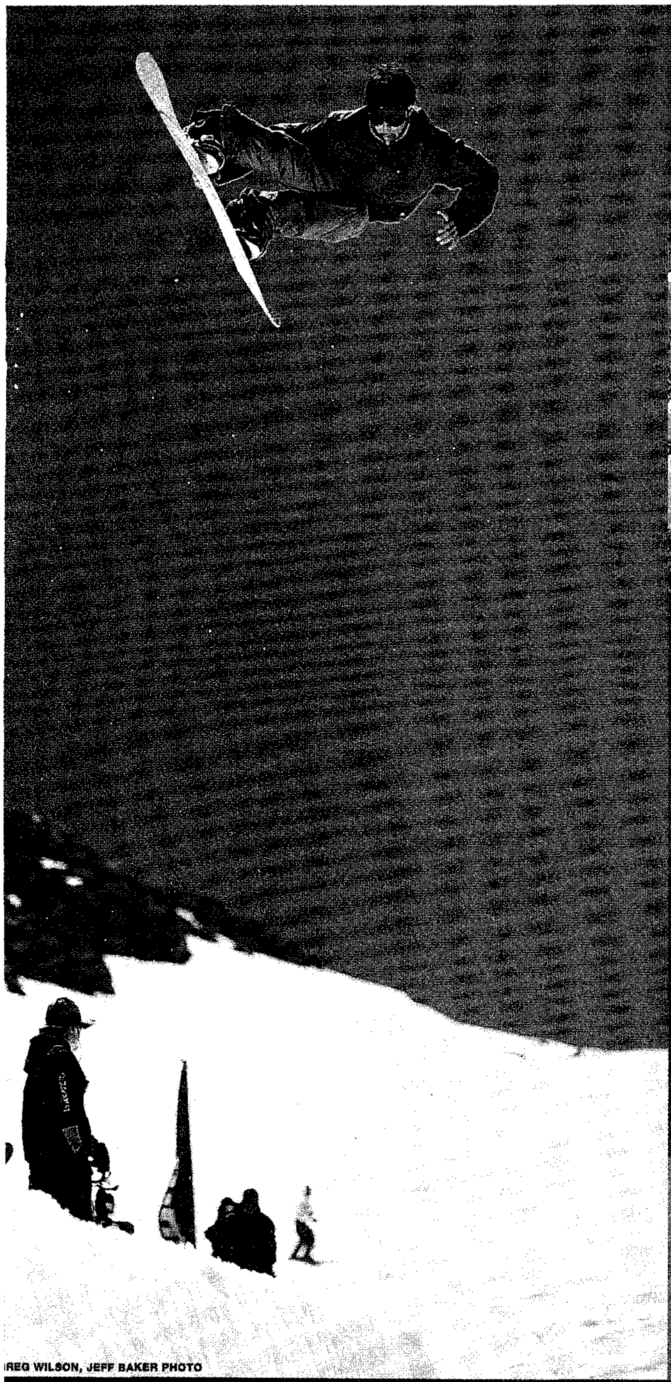
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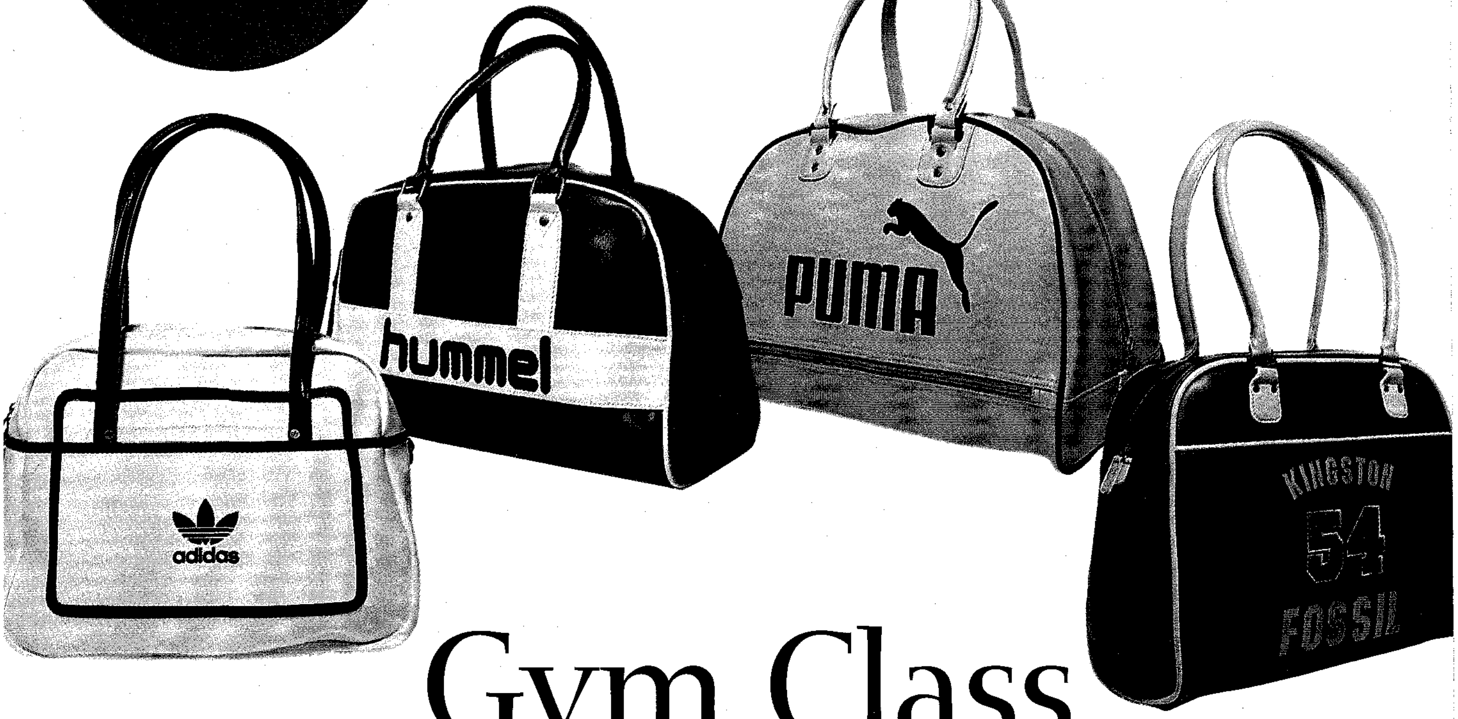


Gym Class

Get on the fast track: These snazzy shoulder bags will leave your tired old duffel in the dust.

TIRED OF THAT RATTY GYM bag you've lugged around since your college days? Check out the new batch of retro-chic styles. They're hip enough to bring to work and sure to brighten up your routine.

Best-known for its sturdy watches, **Fossil** also turns out a durable, compact gym bag ($34) with a handy cell-phone pocket. For a seriously fifties look—and a bit more space—check out the **Hummel** bag ($44 at Stackhouse). Want something to go with your mega-trendy striped **Adidas** sweats? The company sells a roomy black-and-white tote to match ($30). Our favorite bag of all? **Puma**'s ($45) cool blue one. It's large enough to stash an extra sweatshirt and has a hidden pocket underneath for optimal storage capacity. LAUREN DECARLO

Fossil, 541 Broadway, near Spring St. (212-274-9579); Stackhouse, 282 Lafayette St. (212-925-6931); Footlocker, 120 W. 34th St. (212-629-4419); Puma, 521 Broadway, near Broome St. (212-334-7861).

Picks of the Week

Emporio Armani's Madison Avenue store is closing for renovations (don't worry—it'll reopen this summer). Now's your last chance to pick up fabulous, clearance-priced stuff for men and women. 601 Madison Ave., at 57th St. (212-317-0800); A.E., M.C., V.; Mon.-Wed. 11-7, Thurs. till 8; through 2/7.

Dosa's ethereal, layerable women's clothes are 50 to 70 percent off at the sample sale. Prices are from $25 to $200. Chelsea Market, 75 Ninth Ave., near 15th St. (212-431-1733); A.E., M.C., V.; Fri.-Sun. 11-6; 2/8-2/10.

Sunglass Hut is offering a free pair of sunglasses to anyone who buys a watch at one of their stores. *For store locations and hours, call* 800-sunglass or log on to www.sunglasshut.com; A.E., M.C., V.; 2/4-2/14.

Eva's hip NoLIta boutique is clearing out women's fashion from designers like IE Uniform for 50 to 80 percent off the original prices ($25-$300). 227 Mulberry St. (212-925-3208); A.E., M.C., V.; Thurs.-Sun. noon-8; 2/7-2/10.

Fetch is taking 20 to 50 percent off a selection of sweaters, bowls, and collars that your pooch is sure to love ($14-$250). 43 Greenwich Ave. (212-352-8591); A.E., M.C., V.; Mon.-Fri. noon-8, Sat. 11-7, Sun. noon-6; 2/9-2/17.

IF has cutting-edge fashion from designers like Martin Margiela, Dries Van Noten, and Veronique Branquinho for up to 80 percent off ($20-$450). 94 Grand St. (212-334-4964); A.E., M.C., V.; Thurs.-Sat 11-7, Sun. noon-6:30; 2/7-2/10.

Russian Furs is clearing a stash of fur accessories (hats, bags, gloves) for 50 to 70 percent off ($100-$260). 345 W. Broadway (212-343-9911); A.E, M.C., V.; Mon.-Fri. noon-8; 2/4-2/8.

Liz Lange Maternity's sleek, urban clothes for moms-to-be are now on sale for 75 percent off ($15-$95). 347 W. 36th St., seventh fl. (212-879-2191); A.E., M.C., V.; Thurs.-Sat. 10-6; 2/7-2/9. ■

YOUR PERSONAL BEST

This year, readers can join *New York*'s experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at **newyorkmetro.com** today.

PHOTOGRAPHED BY AIMÉE HERRING.

special advertising section

valentine's day

2002

GIFTS FROM THE HEART > Make this Valentine's Day extra special with these inspired gift ideas. Shop for unique jewelry and exquisite lingerie. Escape for a day at a spa with your partner. And don't forget to treat yourself. Happy Valentine's Day!

beverly hood allen creative services director // christy casamassima editor
lory conklin research // segal savad design creative // anne sternheim writer

> GIFTS THAT SHINE

Your beloved's heart will beat faster with wondrous gifts available at these singular Manhattan shops.

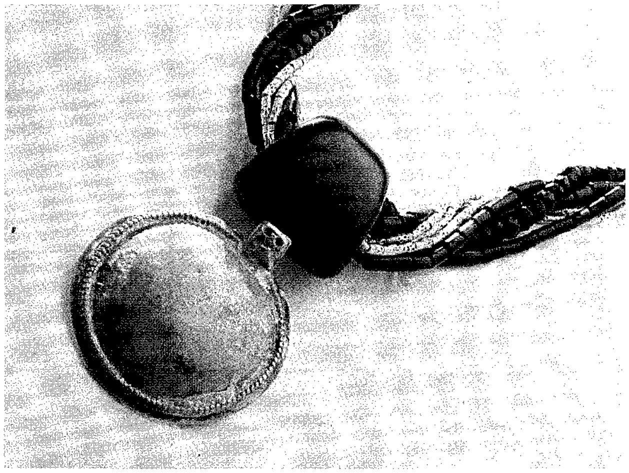
Folli Follie

For one-of-a-kind jewelry and gifts designed and handcrafted in Greece, head to the delightful Folli Follie. The unique jewelry designs, unavailable elsewhere, come in sterling silver and 18k gold, many with precious stones. The extensive collection of rings, earrings, necklaces, and bracelets include fine, delicate pieces and strong, bold designs. New this year is the K-Collection (pictured below right), an exciting ethnic jewelry line inspired by the Orient that artfully combines precious and semi-precious stones with sterling silver. Folli Follie is also home to an extraordinary array of leather accessories, men's watches, candles, desk accessories, pens, and pillboxes.

Cozy and intimate, yet modern and sleek, the inviting shop captures the warmth of the Mediterranean and the superb quality and personal service found in the legendary shops that line Madison Avenue. Folli Follie's attentive staff will make you comfortable enough to browse to your heart's content and yet provide the personal shopping advice when you are to ready to make your purchase.

This year, prove that your heart belongs to her with a whimsical sterling-silver necklace accented with twin-heart charms of Venetian glass. Or select from a large assortment of heart-themed rings, necklaces, and pendants. All choices are artfully gift wrapped in the distinctive bright orange and gold box from Folli Follie.

575 Madison Ave. between 56th and 57th streets, 421-3155; www.follifollie.com



Orient-inspired necklace at Folli Follie

Gallery Eclectic

Express your love with original jewelry designs from Gallery Eclectic's Romance Collection. Designed by Gallery Eclectic owner Catherine Angiel, the striking "Romance" necklace and earrings delicately combine cascading rose-cut, round brilliant and briolette-cut diamonds in 14k or 18k white or yellow gold, or platinum. Elegant, timeless, and artistic, Gallery Eclectic's remarkable jewelry collection is available exclusively in the Manhattan and Southampton galleries.

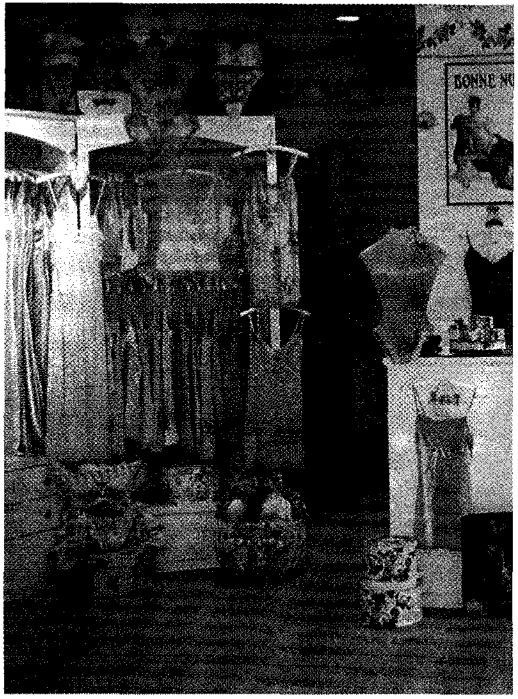
43 Greenwich Ave., 924-4314; 27 Main St., Southampton, NY, 631-287-0463

Bonne Nuit

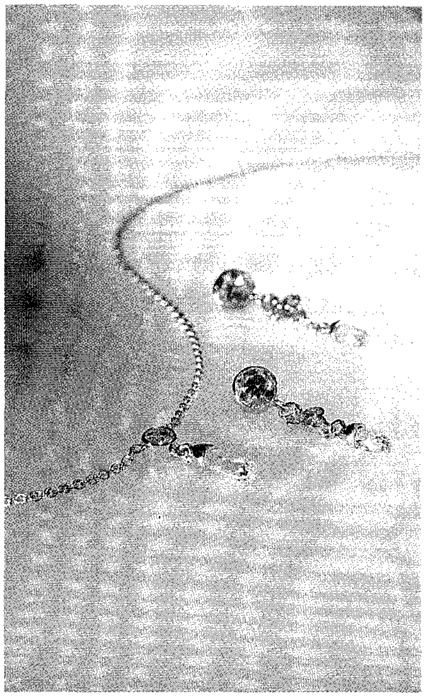
For pure romance, there is nothing like the beautiful and sophisticated lingerie and nightwear at Bonne Nuit. Sisters and partners Ashlyn Moloney and Lorna Dreher fill both of their shops with exclusive lingerie from La Perla, Lise Charmel, and Lola C., and fine sleepwear and robes from Bonsoir, Pluto, and Priamo. The Manhattan Bonne Nuit is hosting Men's Night on February 13, a special shopping event for husbands, fiancés, and boyfriends.

30 Lincoln Plaza between 62nd and 63rd streets, 262-7740;
55 Main St., East Hampton, NY, 631-324-7273

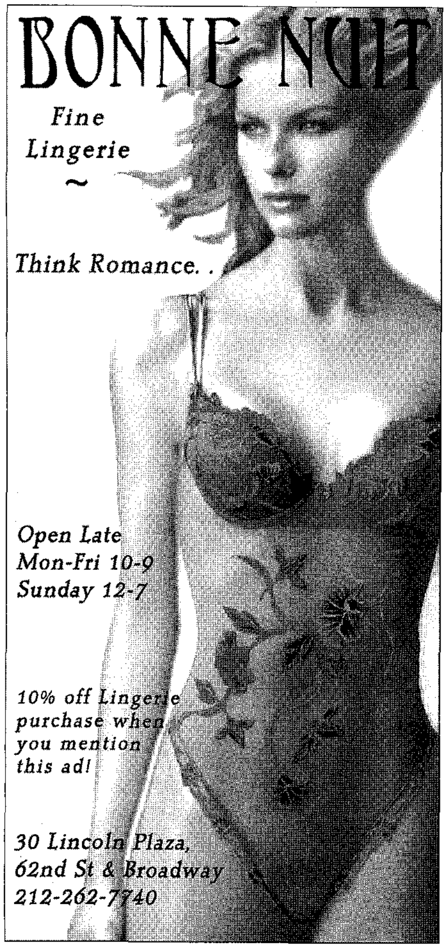
Designer Lingerie at Bonne Nuit



True romance at Gallery Eclectic



"There's a reason why lingerie, jewelry, and luxurious furs are perennial favorites on Valentine's Day. These are personal indulgences that scream 'romance.' "



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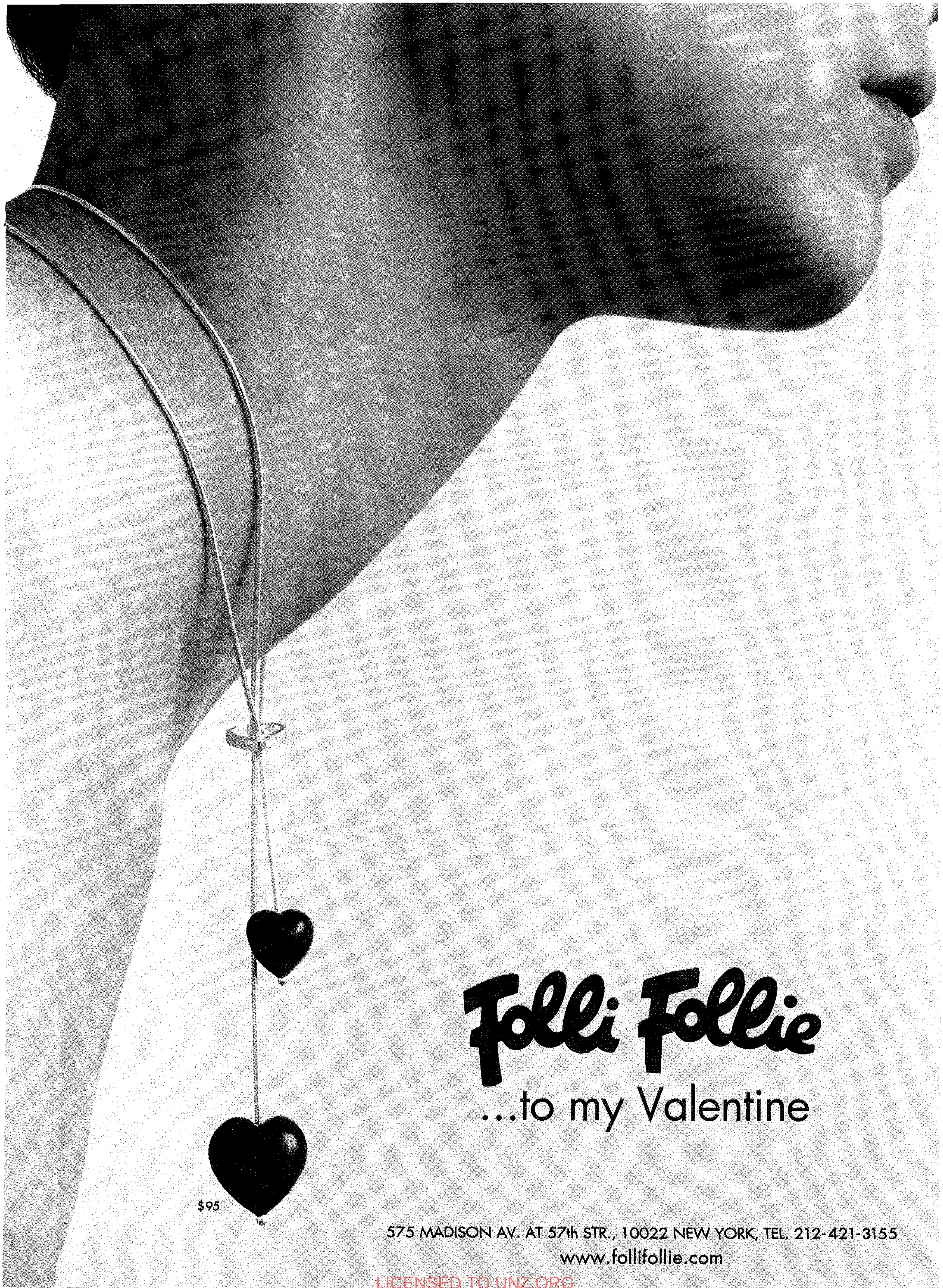
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Ritz Furs

Looking for a gift that will warm her heart? West 57th Street's legendary Ritz Furs has a stunning collection of fur coats and accessories. Wrap your beloved – or yourself – in fur scarves, fur-trimmed gloves, fur headbands, fur collar-and-cuffs sets, and fur belts. All are available in the color of your choice (red for Valentine's Day, of course). Fur trimmed and lined denim jackets are also hot gifts this season. Consider one of the 2,000 pre-owned and new furs on sale or head downstairs to the Furs Under $1,000 showroom for fabulous retro and vintage bargains. Just show this section when you make a purchase, and Ritz Furs will give you a pair of free mink earmuffs.

107 W. 57th St., 265-4559

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1631 Second Ave. at 85th Street, 327-4800, 422-6359 (I Can Fly); www.SeafoodDelivered.com

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108 E. 16th St., Union Square;
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254-7722 (both locations);
www.nydayspa.com

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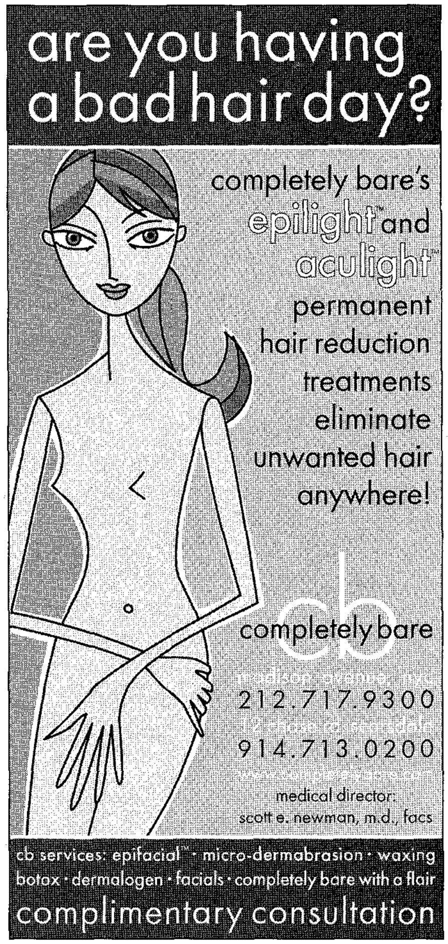

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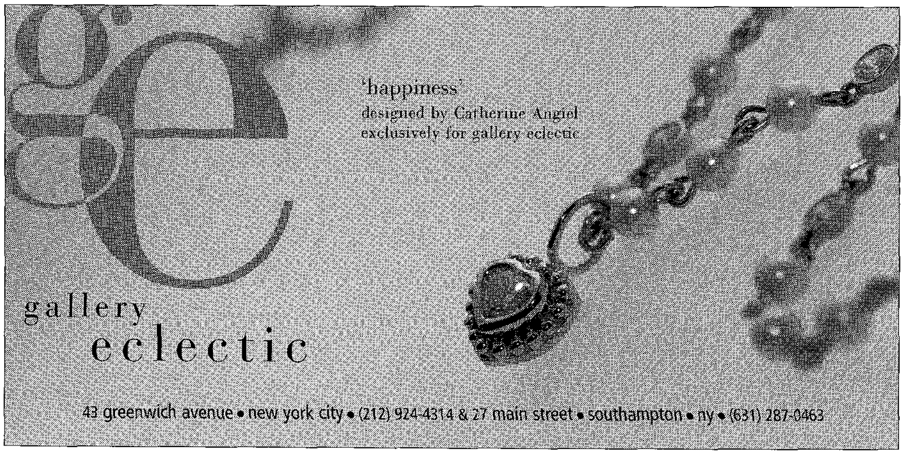

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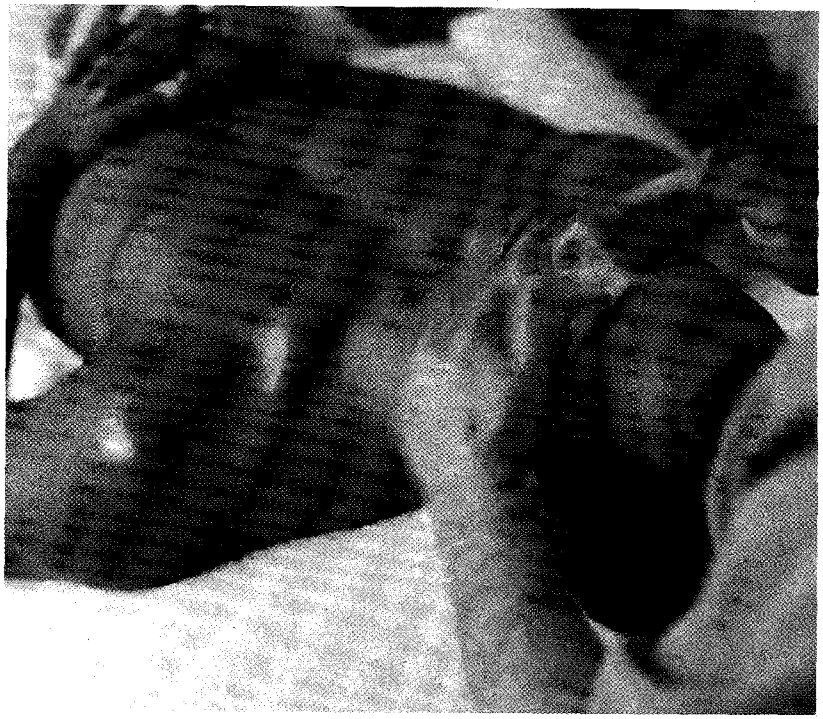
valentine's day >2002



Susan Ciminelli Day Spa

Susan Ciminelli Day Spa treatments and products are designed to bring balance and harmony to the mind, the body, and the spirit. Treat yourself and your loved one to a Valentine's Day gift that will relax and soothe. The Hearts' Delight ($430) includes a reflexology treatment for him, a Swedish massage for her, and Belgian body scrubs, and a serenity candle to enjoy at home.

The Penthouse at Bergdorf Goodman, 754 Fifth Ave., 872-2650;
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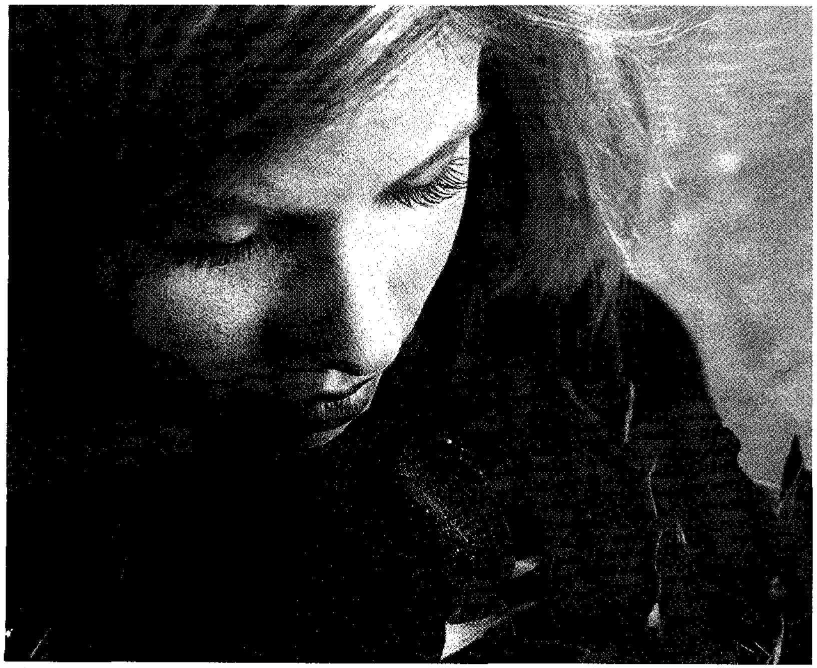

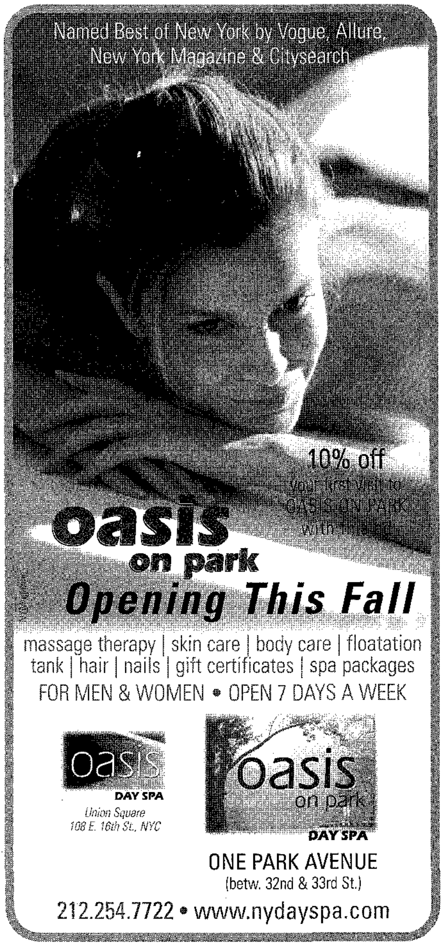
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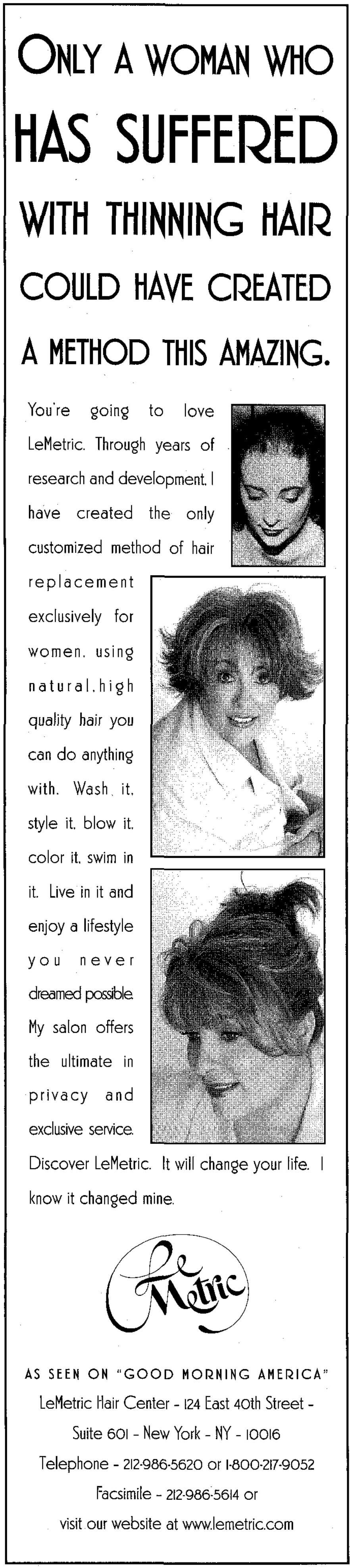

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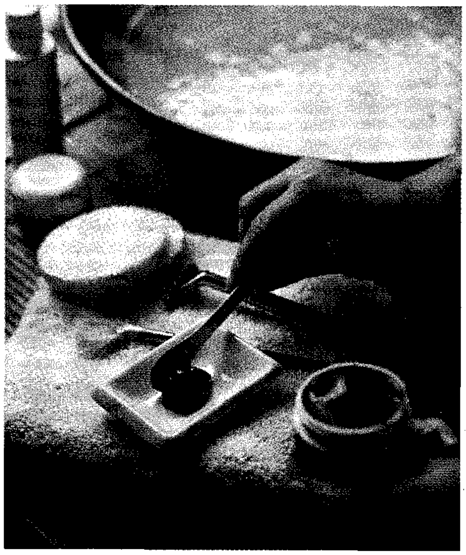

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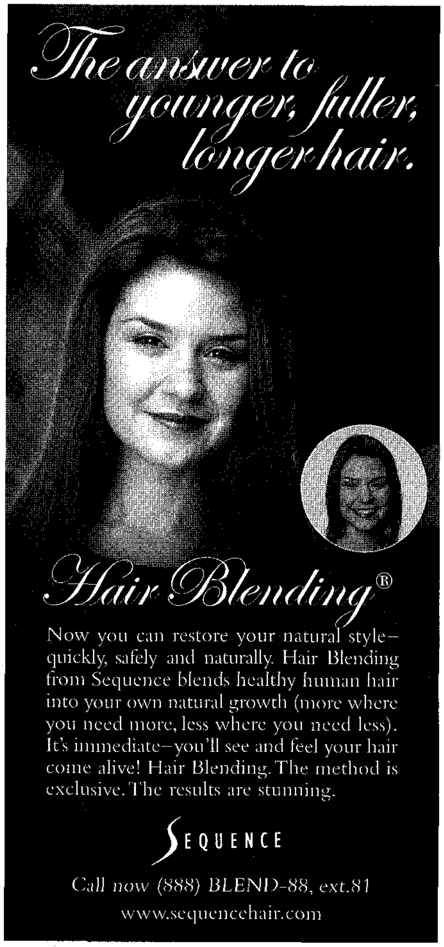
515 Madison Ave. at 53rd Street, 832-0707 or 1-800-646-4666;
1 Kalisa Way, off Route 17N, Paramus, NJ, 201-967-0202;
www.skylermadison.com



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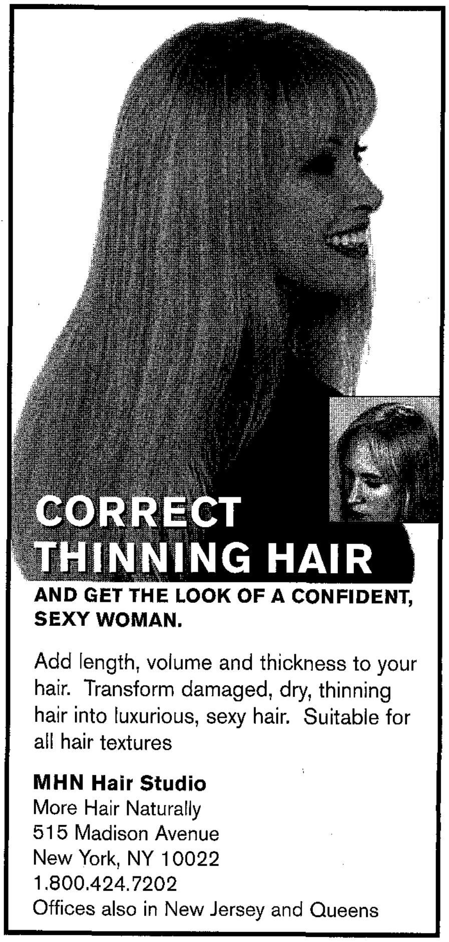

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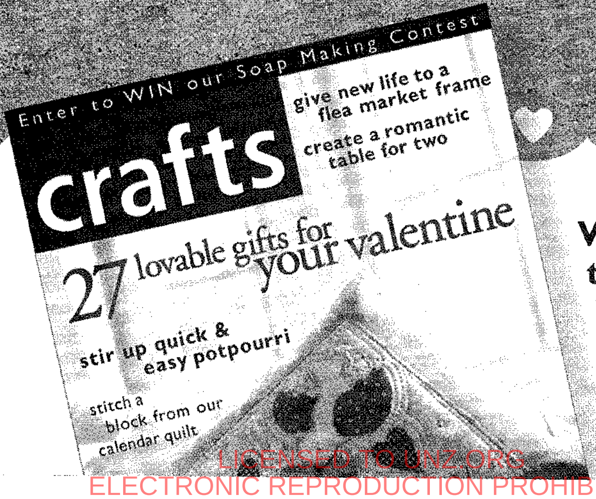

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BestBets

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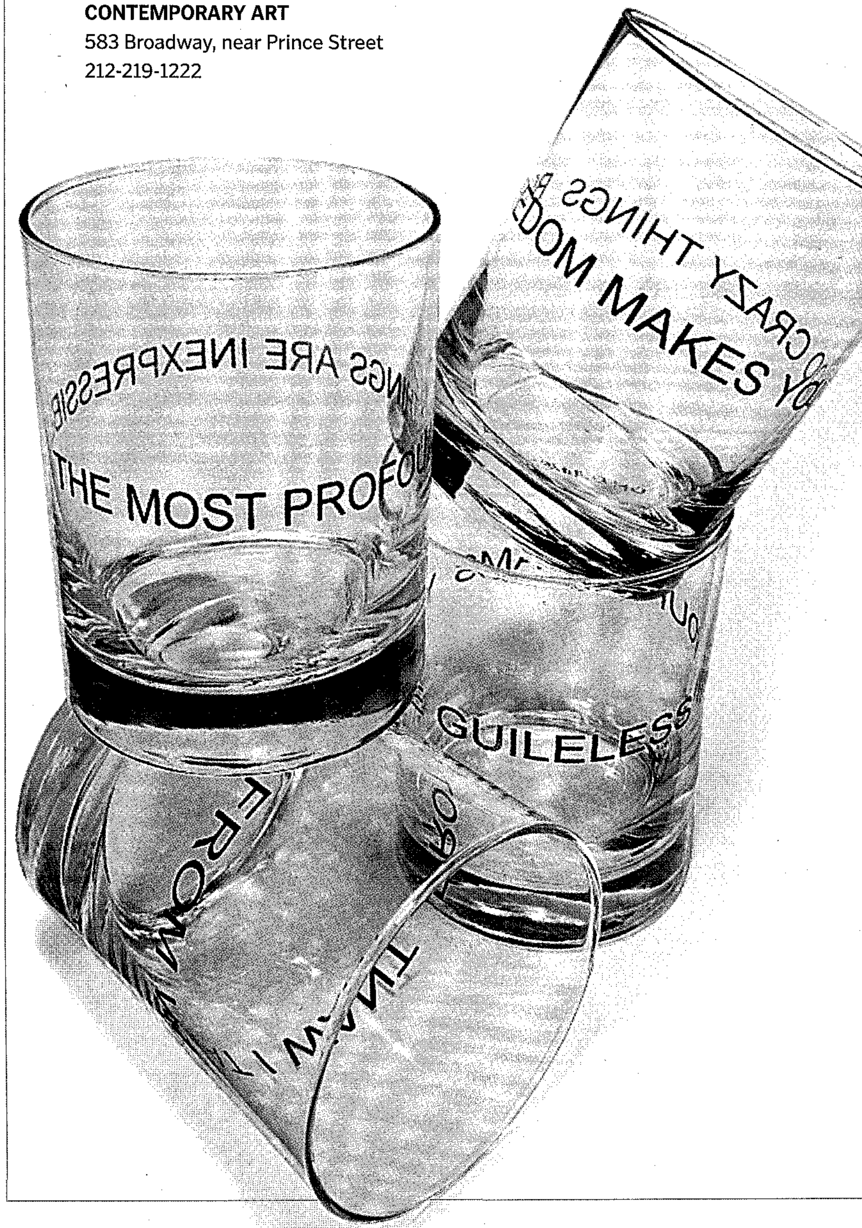
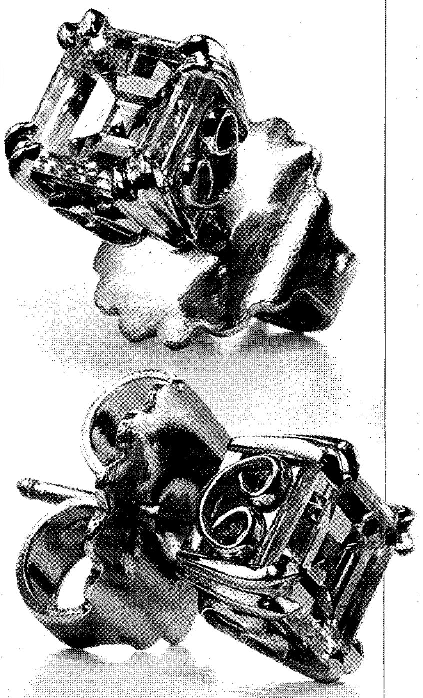
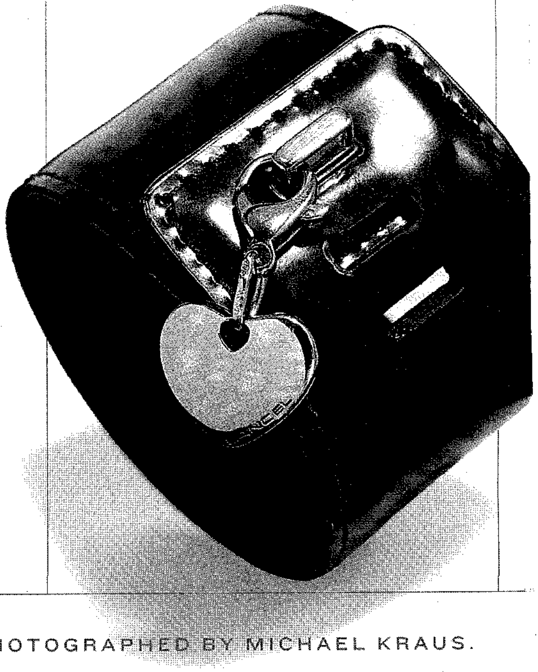




Ice Queen Well-heeled style-setters are crazy for vintage Asscher-cut diamonds from the twenties and thirties, which are rare and exceedingly expensive. Now Kara Varian Baker has access to new Asschers for about $10,000 to $12,000 per carat, plus the cost of the setting. It takes six weeks to cut the diamond and get it certified. Shown here, earrings with a total weight of 2.2 carats ($22,000).

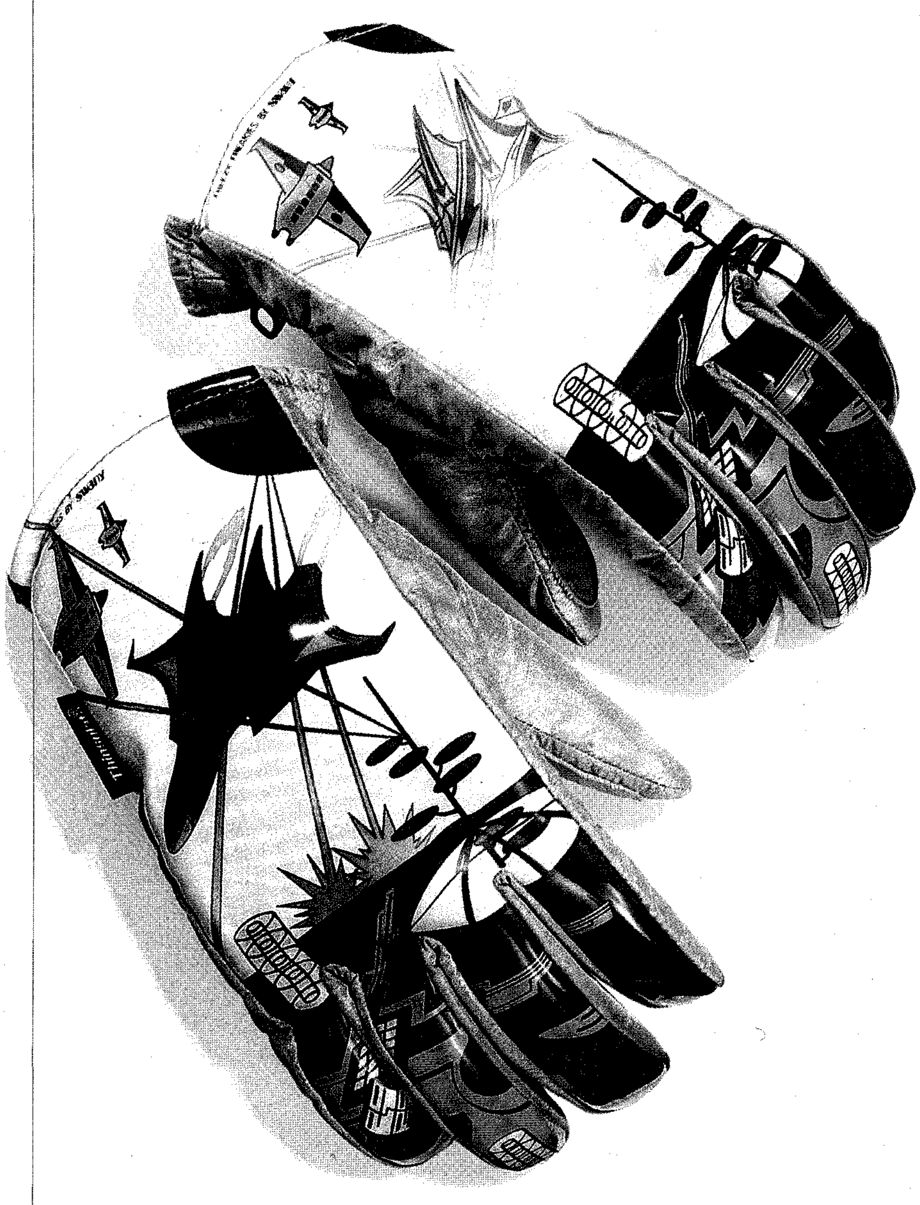
- ► **KARA VARIAN BAKER**
  215 Mulberry Street/212-431-5727



PHOTOGRAPHED BY MICHAEL KRAUS.

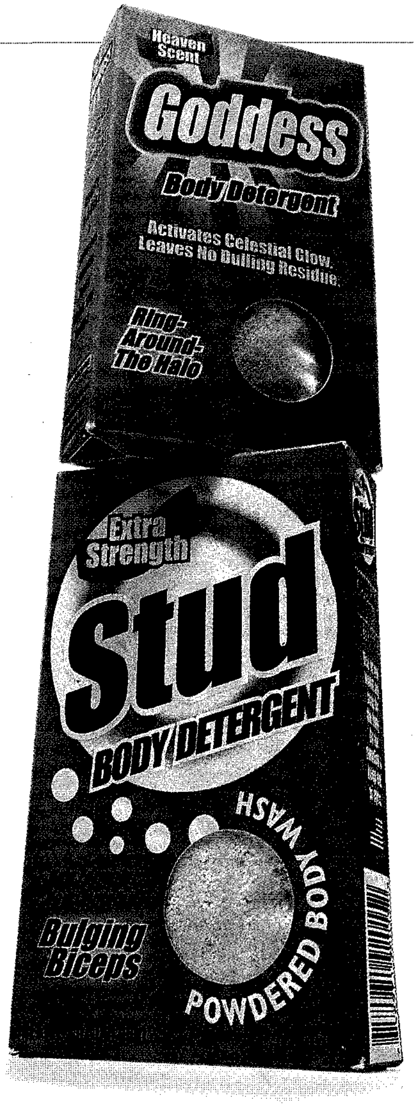
Cool Comeback Remember Freezy Freakies, those gloves that changed colors when you took them out in the cold? We hadn't seen them since the eighties, but we found a huge stash at Mod World. In a choice of eight styles, from hearts and princesses to robots and fighter planes. Childrens' sizes small, medium, and large ($16).

► **MOD WORLD**
85 First Avenue/212-460-8004



Off the Cuff This season, cuff bracelets are everywhere, and Lancel's are among our favorites. Choose from seven colors (red, black, white, toffee, gold, purple, and caviar) and six charms ($140).

► **LANCEL**
135 Prince Street
212-353-2430


Heaven Scent
Goddess
Body Detergent
Activates Celestial Glow. Leaves No Bulling Residue.
Ring-Around-The Halo
Extra Strength
Stud
BODY DETERGENT
WASH
POWDERED BODY
Bulging Biceps

Soap Stars We thought we were over novelty soaps—then along came these detergent-style boxes. They're filled with powdered body wash that's meant to be used in the shower or bath, and splashed with feel-good phrases like YOU GOT IT GOING ON! Choose from Hottie, Sassy, Stud, or Goddess ($5).

► **E.A.T. GIFTS**
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YOUR PERSONAL BEST This year, readers can join *New York*'s experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at **newyorkmetro.com** today.

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

MOVIES

Collateral Damage

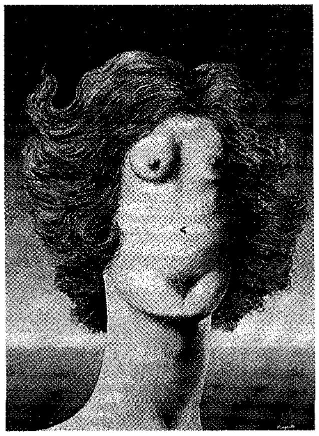
Pushed back several months in the aftermath of September 11, this blast-'em-up stars Arnold Schwarzenegger as a firefighter who goes on a crusade against a Colombian evildoer named the Wolf. John Turturro and John Leguizamo co-star, suggesting that this may be a bit smarter than the usual *Ah-nuld* grunt-fest. **(Opens February 8; see listing, page 76.)**

ART

Surrealism: Desire Unbound

The *highly* eccentric eroticism of Surrealist art—think of those weirdly sexy Man Ray photographs—is highlighted at this exhibition of more than 300 pieces by the likes of Max Ernst, René Magritte, and Mr. Melting Watches himself, Salvador Dalí. **(Begins February 6 at the Metropolitan Museum of Art; see page 85.)**

STRANGE DESIRE: Magritte's *The Rape* (1934), at the Metropolitan Museum of Art.



THEATER

Bea Arthur on Broadway: Just Between Friends

Here's the grand, grumpy dame of *The Golden Girls* and *Maude* in an evening of cabaret standards, interspersed with wry, witty monologues about the ups and downs of her 60-year career. **(In previews now. Opens February 17; see listing, page 81.)**

CLASSICAL MUSIC

Gary Graffman

The classical pianist who's used only his left hand since he was injured in 1979 faces his greatest challenge: a performance, with the St. Louis Symphony, of Ravel's *Concerto for the Left Hand,* a piece so challenging that Ravel himself had to play it two-handed. **(February 8; see listing, page 96.)**

BOOKS

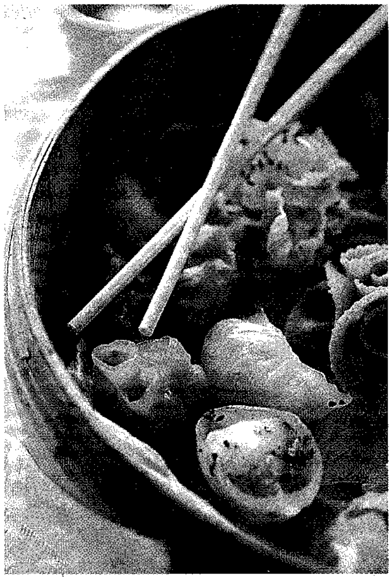
Indira

The tensions between India and Pakistan didn't happen overnight. Katherine Frank's timely biography of Indira Nehru Gandhi paints a vivid portrait of India's third prime minister, who was assassinated in 1984 by her own bodyguards. **(Houghton Mifflin; $35; in bookstores now.)**

RESTAURANTS

Dim Sum Go Go Chinese New Year

The Year of the Horse brings good luck and love to all. Make reservations through February 10 to celebrate Chinese New Year with this banquet for ten, a feast that includes duck-and-mushroom dumplings, and dry oysters and scallops. **(February 12 and 13; for reservations, call 212-732-0797.)**



HAPPY 4700! Dim Sum Go Go rings in the Year of the Horse.

NIGHTLIFE

The Captain Beefheart Project

Fast 'n' Bulbous, a seven-piece band celebrating the strange sixties sonic visionary Captain Beefheart, makes its suitably noisy debut for the Knitting Factory's fifteenth anniversary. The group's anchored by Gary Lucas (a onetime member of Beefheart's Magic Band) and Phillip Johnston. Expect a descent into splendid cacophony. **(February 9; see listing, page 97.)**

TOP five

Ice-Skating Rinks

It *is* skating season, the thermometer notwithstanding. Avoid the hordes dodging the Zamboni at Wollman Rink, Rockefeller Center, and Chelsea Piers while you figure-eight your way around these lesser-known frozen assets.

1. Lasker Rink

Lasker Rink is the relatively low-profile uptown alternative to Central Park's Wollman Rink—and fewer crowds mean fewer onlookers when you fall on your butt. **(East Drive and 107th Street, Central Park; 212-534-7639; $4 adults, $2 children, $3.79 skate rental.)**

2. Abe Stark Rink

Open only on the weekend, this rink nestled up against the boardwalk is a reason to go to Coney Island before the Cyclones suit up. **(Surf Avenue and West 19th Street, Brooklyn; 718-946-3135; $7, $4 skate rental.)**

3. Kate Wollman Rink

No—this is the *other* Wollman Rink, located in Brooklyn's lovely Prospect Park. Perfect for neophytes, this rink provides weekly group lessons from Thursday to Sunday. **(East Drive and Lincoln Road, Prospect Park; 718-287-6431; $4, $2 children and seniors, $4 skate rental.)**

4. Riverbank State Park

Ice kings and queens who don't mind practicing their craft against the West Side Highway's rumble should check out this uptown spot along the Hudson River, where the canopied hockey rink is open for skating Friday through Sunday. **(Riverside Drive at 145th Street; 212-694-3642; $4, $2 children, $3 skate rental.)**

5. World's Fair Ice-Skating Rink

The sense of nostalgia attached to gliding about on the ice is only encouraged by this Queens location, built for the legendary 1939 fair in Flushing Meadows. **(Flushing Meadows–Corona Park; 718-271-1996; $7.50, $4.50 skate rental.)**

PHOTOGRAPH, TOP: BEN FINK; BOTTOM: © CHARLY HERSOVICI, BRUSSELS, ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

The Gift Rapped

In *Birthday Girl,* Nicole Kidman plays a Russian mail-order bride with more than matrimony in mind; *waydowntown* gets the urban-claustrophobia thing exactly right.

NO RIBBONS, NO BEAU: Kidman and Mathieu Kassovitz are "cousins" in cahoots in Jez Butterworth's *Birthday Girl.*

IN **Birthday Girl,** THIS MONTH'S Nicole Kidman film, she plays a Russian mail-order bride, and for about half the movie she mostly nods and chain-smokes; when she eventually converses in English, her accent is as thick as that of Lotte Lenya's Rosa Klebb in *From Russia With Love.* Kidman isn't exactly convincing as a mail-order *anything,* let alone a Russian, but as usual, she gives a hypercontrolled performance. She's so intent on seeming genuine here that she never is.

Ben Chaplin plays John Buckingham, a withdrawn British bank clerk who sends for Nadia via the Internet; when he realizes she doesn't speak English as advertised, he wants to fly her back to Moscow. But John is a poor soul looking for solace, and Nadia finds the way to his heart: She plays out his trussed-up S&M fantasies. We are meant to find this charming. Then her two bully-boy "cousins," played by Vincent Cassel and Mathieu Kassovitz, arrive, and soon it's apparent a dangerous scam is afoot. Jez Butterworth, who co-wrote and directed, has such a wobbly sense of tone that it's impossible to tell from moment to moment whether we're watching a screwball comedy or *Straw Dogs* Lite. Even more bizarre is that the film's Russians are all played by French and Australian actors. Too bad Butterworth didn't find a Russian to play the Brit. That would have made the inauthenticity complete.

Birthday Girl
Starring Nicole Kidman and Ben Chaplin.

waydowntown
Starring Fabrizio Filippo and Marya Delver.

Scotland, PA
Starring James Le Gros, Maura Tierney, and Christopher Walken.
See Movies listings for details.

SHOT ON DIGITAL VIDEO AND DIrected and co-written by Gary Burns, the Canadian film **waydowntown** has some fizzy satirical moments at the expense of the yuppie corporate culture. It's about four dronish workers who toil in a self-enclosed complex connecting office buildings, apartments, and food courts. The film begins on the twenty-fourth day of a bet to see who can stay indoors the longest. Except for the woefully underrated *Office Space,* no other movie has been so creepily attuned to Dilbert-itis. The atmosphere inside the complex is so stifling that the air outside, which is probably rife with urban pollution, is made to seem ineffably sweet. (One of the wagerers, played by Marya Delver, sniffs magazine perfume samples to clear her head.)

It's never entirely clear what these junior achievers do for a living, and that's the point: Their real lifework is all the stuff that happens between their assigned tasks, namely backbiting and fretting and obsessing. The tip-top cast includes Fabrizio Filippo, as a smart-mouthed go-getter who imagines himself a superhero flying through the airspace, and Don McKellar, as a sad sack who staples corporate slogans like SUBMIT TO COMMITMENT to his chest. *Waydowntown* has a poignant undertone: We may feel we already know in our bones just how suffocating this culture is; but the people who made this movie seem to be discovering each fresh horror for the first time. It's like watching a virgin sacrifice.

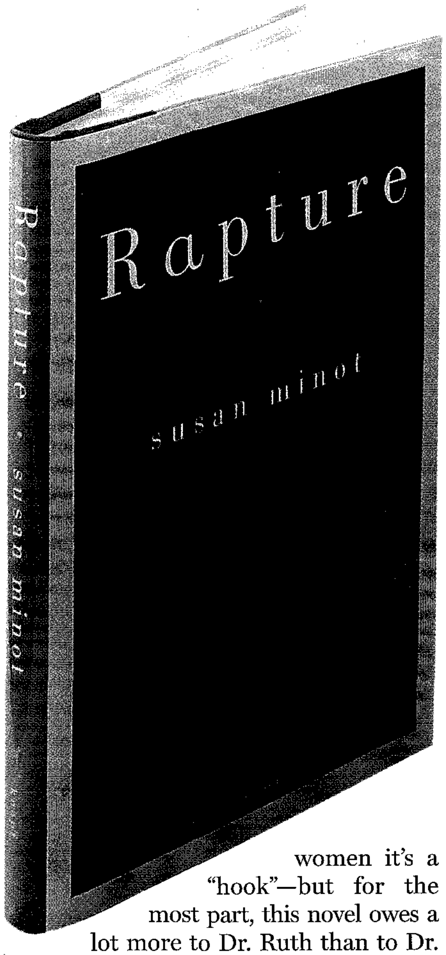
Scotland, PA IS A SMIRKY REWORKING OF *Macbeth* in which Joe "Mac" McBeth (James Le Gros) and his wife, Pat (Maura Tierney), are a fun seventies couple who deep-fry a local fast-food king (James Rebhorn) and convert his business into a smashing success, complete with dipping sauce and drive-up windows, before getting their comeuppance at the hands of investigator Ernie McDuff, played by Christopher Walken. It's an indication of the movie's cluelessness that Walken is cast as the one true voice of sanity. Along the way, characters with names like "Banko" Banconi (Kevin Corrigan) and Malcolm Duncan (Thomas Guiry) put in appearances. Writer-director Billy Morrissette doesn't have much feeling for satire—or for Shakespeare. This is a comedy for people who couldn't make it through the CliffsNotes. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

PHOTOGRAPH: LIAM DANIEL.

Oral Arguments

Set during a single sex act, Susan Minot's *Rapture* tries to show us what lovers are actually thinking. But Kelly Link's collection of stories, *Stranger Things Happen,* really scores.



HOW MANY BLOW JOBS LEAD TO Grandma's driveway? This is the question ultimately raised by Susan Minot's **Rapture**, a novel that, as everyone now knows, takes place during a single act of oral sex—one in which the blowee, a sleazeball indie director named Ben, languidly ruminates about the landscaping of the grandparental homestead while his ex-girlfriend Kay bobs and weaves down below for 110 TMJ-inducing pages. But if Ben can't help allowing his mind "sort of to drift and wander" during this epic irrumation, neither will you: Kay's stamina is impressive, but the real achievement of Minot's book is that it manages to make sex so boring.

The fellatio, after all, is just a gimmick. *Rapture* isn't so much about head as about mind—specifically, what's inside Ben's and Kay's minds, and by extension just what the difference is between men and women and how they think about sex and love. And indeed, while Kay's going down, all kinds of stuff comes up. Interwoven with descriptions of the act she's performing are flashbacks, alternating the characters' points of view, to the history of their troubled relationship: their meeting on a film, his inability to leave his longtime girlfriend, Vanessa, and commit to Kay, the sex Ben and Kay had, the tiny mean things they said to each other at parties, how they parted, how they came back together.

This might have been an efficient, if none too original, way to explore the questions that Minot seems to be interested in (though Nicholson Baker's phone-sex novel *Vox* did it much better). But Minot's aperçus about sex and love and men and women rarely rise above the intellectual and stylistic level of the *Mars-Venus* series. There are glimmers of interesting insights—about, say, how for men sex is a refreshing "release," while for women it's a "hook"—but for the most part, this novel owes a lot more to Dr. Ruth than to Dr. Freud ("A kiss had the power to make people believe that not only was love possible, it was really quite likely"). No one doubts that sex is "too mysterious, too powerful, too magic," but a serious novelist's job is to explain what the mystery, power, and magic are, and where in the psyche they lie, not to do what Minot keeps doing here, which is merely to assert that they exist.

Rapture
By Susan Minot
Alfred A. Knopf;
116 pages; $18.

Stranger Things Happen
By Kelly Link
Small Beer Press;
266 pages; $16.

Even worse—and more intellectually dishonest, given the novel's pretensions—is how the author rigs her case. Let's see: Kay is brisk, thoughtful, attractive without being threateningly model-y, introspective and yet adorably aware of her own very, very few limitations (years ago, she gave up doing volunteer work!), whereas Ben is a total jerk. He womanizes compulsively, he stays with Vanessa because he needs her money and her influential father's connections, and he's repellently self-pitying and shifty ("He had pretty much adopted it as a general policy to . . . never admit anything"). The characters' climactic thoughts leave you in no doubt about what to think of these two and the sexes they represent: Kate, who throughout has been intent on "selflessness," finally achieves a quasi-religious rapture—she feels "lifted and golden and electric"—while Ben glumly runs through a mental catalogue of the drugs and booze and hussies he's been doing in the back of cars with a second-rate actor friend. I have no doubt that men can be beasts when it comes to sex, or that we have deep problems with intimacy and commitment and such; it's just that a serious novel about those issues would allow you to draw your own conclusions instead of shoving its own prefab agenda down your throat.

At some really crass level—the guy level?—these shortcomings wouldn't matter as much if the sex were better. After all, novella-length fellatio is terrific narrative and commercial bait ("Read the blow-job book!")—it's what inspired *Rapture*'s publisher to advertise it as a "graphic, erotic, provocative" work. Since you can only assume, however, that such adjectives refer to passages such as the one in which Minot pulls out all the stops to describe the male sex organ—"It had many aspects to it"—you have to wonder whether the people in the Knopf publicity department are getting out of the office enough. But then, the promise of hot sex is, like everything else about this book, wholly unrealized: Minot promises to satisfy your drives, only to give you Granny's driveway. Rapture? I know a tease when I see one.

UNLIKE THAT OF MINOT'S BOOK, THE TITLE OF Kelly Link's amazing collection of stories doesn't promise more than it can deliver:

PHOTOGRAPH BY DASHA WRIGHT EWING.

It would be hard to find stranger things than those that happen in **Stranger Things Happen.** In one story, a dead college professor posts letters to his wife, whose name he can't remember, from a vaguely tropical resort where ghosts called loolies watch soap operas in the hotel lobby; in another, a kleptomaniac Scottish hotel maid falls in love with a phobic youth whose mother was killed by peacocks and whose overprotective aunts are the mythical goddesses Minerva, Venus, Persephone, and Diana. In a third, a disarmingly low-key ghost story called "The Specialist's Hat," you realize that the babysitter who arrives to guard two children living in a gloomy southern mansion is the house's resident ghost.

What makes these remarkable stories so unnerving is the way in which they replicate so uncannily the feel and logic of dreams: The narratives have vaguely familiar contours—from Greek myths, half-forgotten fairy tales, stuff you read as a kid (one story's about a Nancy Drew–like girl detective who goes to the underworld to find her mother)—but the details, however misplaced or irrational, are as concrete and hard as pebbles. I don't know why the Specialist's Hat is sewn with the beaks of birds and some human teeth, but it's an image I haven't been able to stop thinking about since I first read the story; ditto for the exquisitely carved and decorated prosthetic noses that one maimed character wears in "Water Off a Black Dog's Back."

And yet, as in dreams, the bizarre details come together in a way that's coherent: All of these stories return obsessively to love and death and the way that our private narratives, both in dreams and in the way we unconsciously organize our lives, keep oscillating between them, using one as the touchstone for making sense of the other. ("Tell me which you could sooner live without, love or water?" the noseless man's beautiful daughter challenges her boyfriend, who ends up losing a body part, possibly on purpose, in order to fit in to her family.) Desire, fantasy, extremity: Those are what Minot's much-hyped book, which is debuting with 60,000 copies in print, is supposed to be about; if you take the trouble to seek out Link's book in the gloomy netherworld of your local superstore, you'll find that her rare and beautiful strangeness provides the real rapture. ■

Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

IN BRIEF

Theater | John Simon

One Man; Monster

FOR YEARS, BRITAIN'S STEVEN BERKOFF HAS been slashing his way through plays (often of his own making), movie villainy, and one-man screeds, scowling, growling, leering, jeering, menacing, and wheedling. Ham? Yes, but the very best—strictly prosciutto di Parma. Abrasive and scabrous? Sure, but with such winning gusto. Over the top? What top? That tiny thing way down there?

Berkoff is back with **One Man**, a solo in three acts, two of which he also wrote. First, a rendering of Poe's "The Tell-Tale Heart," playing all the roles. Then "Actor," wherein he wryly encapsulates an actor's life, as Stanislavsky could not have imagined it. Lastly, "Dog," enacting both the feral cur and his beastly owner, a lout mostly sounding off at the pub. He excels at accents, impersonations, double-talk, vocal sound effects, mime, and extruded flutter-tonguing to make flutists envious.

Funny, outrageous, obnoxious, crass yet seductive, Berkoff is a bundle of energy that could drive a locomotive up the wall. His acting is so total that he totals every ordinary part; only his own one-man squibs and diatribes, envenomed caricatures, and scurrilous jibes can contain his rant. He corroborates Wilde's epigram that nothing succeeds like excess; the only thing he has trouble doing is less.

MARY SHELLEY'S *FRANKENSTEIN* HAS BEEN adapted to stage and screen countless times, and threatens to outlast the nobler works of her more famous husband. The latest version is Neal Bell's **Monster**, as directed by Michael Greif. Since the novel provides very little dialogue, Bell fills in with mixed results: an occasional snappy line amid much that is merely serviceable.

Greif's notion of horror seems to be noise, the louder the better, with abundant offstage detonations. The shouting contest for a cast of seven (with several doublings) is easily won by Christen Clifford as the maid, Justine. Christopher Donahue, as the eponymous creature, and Annie Parisse, as the heroine, Elizabeth, fully satisfy; as Dr. Frankenstein, Jake Weber is inept and dreary; the rest fall in between. Robert Brill's set consists of two parallel, hyperactive shower curtains, which Kenneth Posner's lighting valiantly struggles to justify. ■

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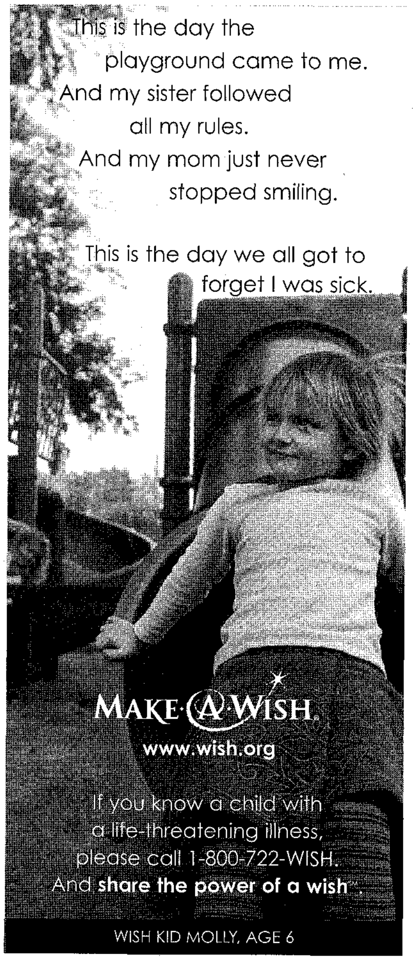

This is the day the playground came to me.
And my sister followed all my rules.
And my mom just never stopped smiling.

This is the day we all got to forget I was sick.

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WISH KID MOLLY, AGE 6

DANCE **TOBI TOBIAS**

Disjunction Junction

Peter Martins's new works for the winter City Ballet season make one wonder whether even *he* knows what he means; David Gordon offers more musings on the meaning of family.

COMMISSIONED BY THE VERDI Festival in Parma last summer, Peter Martins produced two works to the composer's music. Both were given their local premieres in the **New York City Ballet**'s winter season, which continues through February 24.

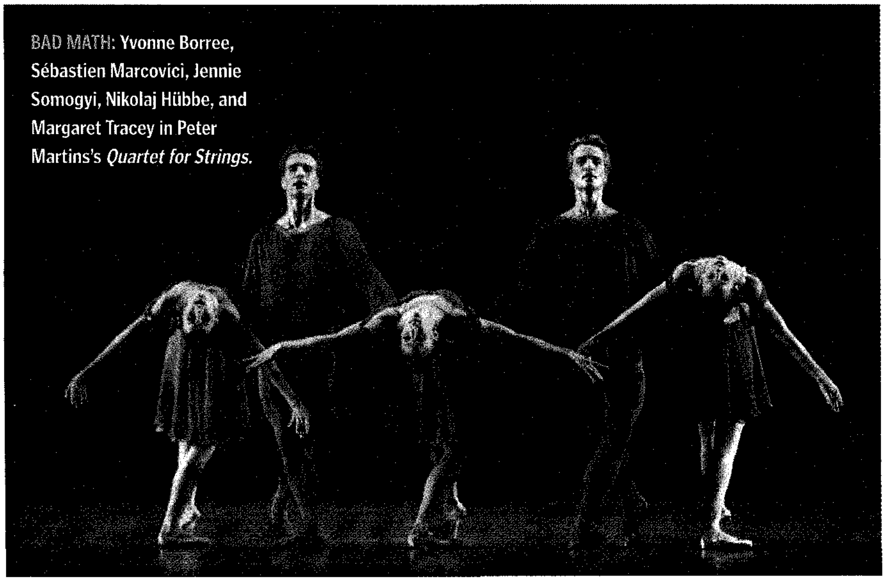
Quartet for Strings is—go figure—a quintet set to the String Quartet in E minor, arranged for a small string orchestra. The fivesome consists of two couples, Margaret Tracey and Nikolaj Hübbe, and Yvonne Borree and Sébastien Marcovici, and a woman-on-her-own, danced by Jennie Somogyi. The ballet is a hapless affair, beginning with its choice of score, which fails to encourage dancing.

Martins's choreography is neatly but unimaginatively structured, introducing its participants in brief, varied configurations and then settling down with a pair of extended duets for the couples. Though one is slow and the other swift, these pas de deux are similar in tone, proposing a romantic idyll so wispy and saccharine you long for a touch of personal incompatibility, perhaps even a smidgen of flagrant betrayal, as an alternative to the pastel monotony. What the Somogyi role may represent, other than a dynamic contrast to the pallid fragility of the more conventional heroines, is beyond me. I'm not sure that Martins has it figured out, either.

The festival mate of *Quartet for Strings*, *Viva Verdi*, is even more slack—and weird as well as baffling. Martins made his first, fatal error with the selection of the music. Marc-Olivier Dupin's 1995 *Variations on Verdi's "La Traviata"* delivers the famous tunes in peculiar tempi, shorn of their words and of the dramatic context essential to their power. Martins's choreography juxtaposes a trio of the tiny, technically brilliant, affectless young women he has been cultivating of late with a long-limbed languorous couple representing, I suppose, resonant adult romance. The connection, if any, between the alternating teams (beyond giving each other a breather) remains a mystery. Clad in bouncy yellow tutus, the three look-alike girls resemble nothing so much as cake-decoration figurines. In the leading role (originally made for Darci Kistler, Martins's wife), Maria Kowroski, a sublime slow-motion dancer, is ravishing, as usual. Charles Askegard, her ostensible cavalier, lacks temperament and authority, also as usual. Both Verdi excursions underline the fact that Martins is far more adept at evoking poisoned and alienated relationships than he is at expressing mutual empathy and joy.

New York City Ballet
Quartet for Strings, Viva Verdi, Hallelujah Junction,
choreographed by
Peter Martins, at the
New York State Theater.
See Dance listings for details.

David Gordon
Private Lives of Dancers,
at St. Mark's Church.



BAD MATH: Yvonne Borree, Sébastien Marcovici, Jennie Somogyi, Nikolaj Hübbe, and Margaret Tracey in Peter Martins's *Quartet for Strings*.

A third Martins piece new to New York this season is *Hallelujah Junction*, created for the Royal Danish Ballet. At its local premiere, it featured the dancers who performed the leading roles in Copenhagen, Gitte Lindstrom and Andrew Bowman. The ballet takes its title from its score, a John Adams composition for two pianos; it's the choreographer's eighth essay to Adams's work. Starkly costumed in black-and-white practice dress, the dance is rigorously schematic. The principal couple is offset by a male-virtuoso soloist; the eight-member ensemble appears in a variety of configurations, among them mini-corps of men or women and subsidiary male-female duos. Clearly the setup refers to Balanchine's celebrated "leotard" ballets to Stravinsky, but Martins misses the architectural depth and the emotional implications that Balanchine infallibly provided. *Hallelujah Junction* is superficially handsome but arid—a series of flat images a computer might produce.

To be sure, Martins gives us the obligatory "love" duet midway through the piece, but it accompanies music that's not a natural for adagio dancing and conveys nothing but Martins's enduring fascination with small, cleverly intricate partnering maneuvers—the twistings, twinings, and cantileverings one might construct with a Tinkertoy set based on human anatomy. If *Hallelujah Junction* says anything significant, it may be the proposal it makes (inadvertently?) that the breakneck pace of modern life, its fixation on "image," and its resultant anomie are a state of affairs not to be de-

PHOTOGRAPH BY PAUL KOLNIK.

plored but celebrated. Such a viewpoint would explain a lot about the new choreography we're seeing at the NYCB and, worse, the way in which the old masterworks are being danced.

PRIVATE LIVES OF DANCERS, SHOWN UNDER the auspices of the Danspace Project at St. Mark's Church, is the latest installment in **David Gordon**'s dancing-and-talking work that testifies to an expanded concept of family. The term, Gordon demonstrates, needn't be dependent on ties of blood or marriage; a small performing troupe qualifies nicely.

Veteran fans know what to expect: Words and motion made suavely co-dependent. Laconic dialogue on everyday subjects laced with double meanings and ironic plays on words. Formally structured dance patterns in which loose-limbed movement (with healthy roots in classical ballet) is deployed with deceptive casualness. The bearlike, disheveled Gordon and his elegant, British-accented wife, Valda Setterfield, the mistress of the still center, as the David and Valda characters, presiding over a handful of dancers who might be their fully mature children. Material recycled from previous work, as if it were the DNA of the long-term design.

This piece, divided into rehearsal and performance sequences—the first relaxed, with talking, the second with the dancers fiercely focused and silent—isn't one of Gordon's finest. The plotline, which has one of the performers possibly leaving the troupe for, ironically, family life (marriage and kid), isn't made sufficiently central and compelling. The disparity between what Gordon and Setterfield, now well advanced in middle age, can manage physically and what dancers still in their athletic prime can achieve isn't comfortably resolved. As usual, the choreography lacks variety, in both vocabulary and dynamics. And the performance segment—where the laid-back rehearsal accompaniment gives way to the "real music," strongly influenced by Stravinsky—owes too much to the strategies of Nijinsky's *Rite of Spring* ballet, which Paul Taylor has already treated, brilliantly, in a three-tiered construct of rehearsal, performance, and detective story. What *The Private Lives of Dancers* is, is appealing, especially to the initiated. David and Valda have taken up residence in our imagination. We've come to care about them in a sort of family way. ■

Tobi Tobias's reviews can be read at nymetro.com/archive/tobias.

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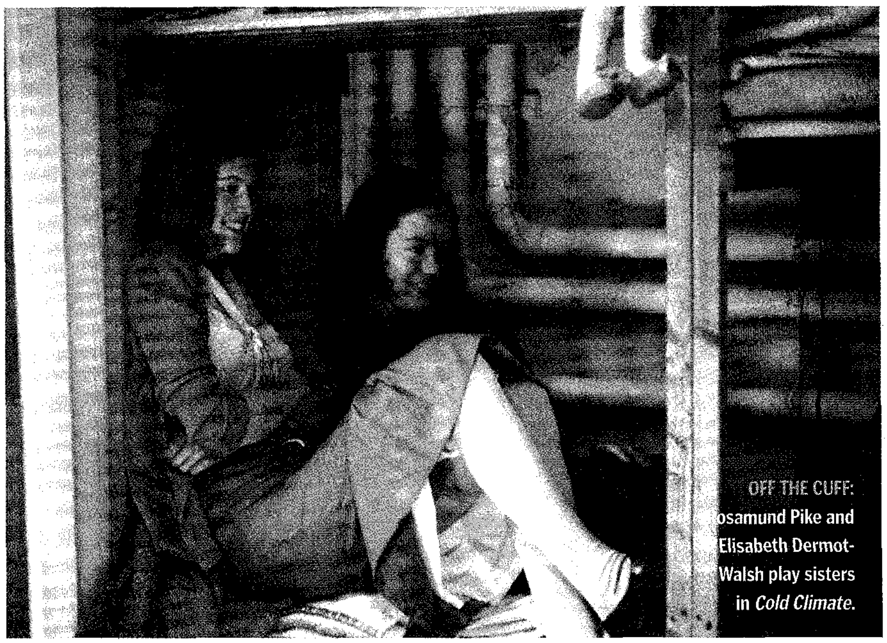
cue

TELEVISION **JOHN LEONARD**

All in the Family

The fictionalized Mitfords of *Love in a Cold Climate* take the British tendency toward eccentricity to the max.



OFF THE CUFF: osamund Pike and Elisabeth Dermot-Walsh play sisters in *Cold Climate.*

STOP ME BEFORE I RANT ON about the Mitfords, to whom anecdotes so often happened. From Mary Lovell's new biography of all six sisters ("girls in pearls"), previously published memoirs by Diana (unrepentant Fascist) and Jessica (erstwhile Communist), Harold Acton's recently reissued little book on Nancy, and the two Nancy novels that Masterpiece Theatre has cobbled together for an indulgent mini-series, we've more than enough pet names, cruel jokes, witty condescension, and sad comeuppance to stuff a country house the size of Swinbrook.

Moreover, we also have all the evidence we need to see that Matthew Radlett (Alan Bates), the crackpot patriarch of **Love in a Cold Climate**, is only marginally more ridiculous than Nancy's own father, Lord Redesdale, who likewise called foreigners "sewers" and kept a mongoose to catch rats. That when Radlett's daughter Linda (Elisabeth Dermot-Walsh)—far more romantic than sensible Fanny (Rosamund Pike) or the ice queen Polly (Megan Dodds)—abandons her Spanish refugees to fall in love with a De Gaulle–connected duke (Samuel Labarthe), she is following in Nancy's own footsteps (although the actual Gaston, unlike the fictional Fabrice, survived the war and married someone else). And that Linda's younger sister Jassy (Jemima Rooper), saving her allowance from age 12 in a "Running Away" account at Drummonds Bank, is modeled on Nancy's sister Jessica, who used those shillings to leave home forever at age 19.

Love in a Cold Climate
Mondays, February 11 and 18; 9 to 10:30 P.M.; Channel 13.

The Middle Passage
Saturday, February 9; 10:05 to 11:30 P.M.; HBO.

My Khmer Heart
Tuesday, February 5; 6:30 to 8:30 P.M.; Cinemax.

On the other hand, while Communists are portrayed in the mini-series as just another category of eccentric, like Canadian homosexuals—Linda marries one, between her banker and her duke—Fascists are nowhere to be found. Which is to say that from the novels, Nancy omitted her moth-

PHOTOGRAPH COURTESY OF BBC.

er, who urged Hitler to eat more wholemeal bread; her sister Unity, who followed the Führer all over Berlin but apparently never slept with him; and her sister Diana, who married the British Fascist Oswald Mosley, went to prison, and was quoted just the other day as suggesting that maybe the Jews should move to Uganda, where the weather's warm and there's lots of room.

But I digress. Fanny, who is smashing, marries an Oxford don. Polly, who should know better, marries her uncle (an Anthony Andrews even more dissipated than he was at the end of *Brideshead Revisited*), who leaves her for the gay Canadian blade (Daniel Evans). I won't tell you what happens to Linda. Nor have I even mentioned Lord Merlin (John Wood), Lady Montdore (an astounding Sheila Gish), and Fanny's long-lost mother (Frances Barber), who is so wayward she won't show up until next week, with a Spanish chef. See them trample grapes to froth. One forgets how funny well-bred England used to be, how big and bright the bubbles were before they burst.

ALTHOUGH THE COMBINED TALENTS OF PATRICK Chamoiseau, the West Indian novelist whose *Texaco* is an ornament of postcolonial literature, Walter Mosley, whose Easy Rawlins detective stories are ornaments of American literature, and Djimon Hounsou, who starred in Steven Spielberg's *Amistad*, ought to add up to something wonderful, I'm sorry to say that **The Middle Passage**, a Haitian-made meditation on the transatlantic slave trade, is overly rhetorical. The millions of lives lost—to disease, revolt, and suicide—in the months at sea between Dahomey and the plantations of the New World need picturing and sorrow songs more than a lugubrious poeticizing of hyena gods.

My Khmer Heart explores another historical atrocity from an equally unsatisfying angle. That the flamboyant Australian Geraldine Cox should have cared for 60 Cambodian orphans throughout the fratricidal politics of the post–Pol Pot period is no doubt admirable. And we have reason to be grateful for Hun Sen's change of heart when Cox petitions him to stay on after she's lost her royal patron. But only at the end of these two hours will we see the pagoda of skulls on the killing fields.

There's almost no intelligence on how the Khmer Rouge could have happened in the first place. Nor is there much of a feel for the dread at large in a broken country seeded with land mines and peopled with cripples, whose economy subsists entirely on tourism and aid programs and whose health-care system is a lottery. I went there a year ago, to see the Angkor jungle ruins, of course. So instead of exhaling any more literary vapors about a sandalstone model of the Hindu universe, I should just tell you that Cambodia is the saddest place in the world.

- **Bill Moyers Reports: Trading Democracy** (February 5; 10 to 11 P.M.; Channel 13) is more bad news from television's tireless conscience, this time on how NAFTA protects multinational corporations from local U.S., Canadian, and Mexican laws on fraud and environmental damage by insisting on billions of dollars in compensation for violating a "free trade" agreement. Such compensation is determined not in any court, but by "secret trade tribunals."

- **Town Without Pity** (February 6; 9 to 11 P.M.; CBS) is the third TV movie reuniting the cast of *Diagnosis Murder,* and by far the gloomiest. The various Van Dykes investigate the disappearance of Dr. Sloan's daughter (Stacy Van Dyke), who's made the mistake of stopping with her new Lebanese husband for some car repair in a mountain village where everybody lies a lot and hates Arabs.

- **American Porn** (February 7; 9 to 10 P.M.; Channel 13), looking into an explosion of the hard-core stuff in movies, magazines, retail stores, and, most notably, cyberspace, permits *Frontline* to deplore this excess while showing it, too. On cable, this is known as exploitation.

- **The Red Sneakers** (February 10; 8 to 10 P.M.; Showtime), in which Gregory Hines directs himself as well as Vanessa Bell Calloway, Vincent D'Onofrio, and Dempsey Pappion as a high-school student who is gifted at math but basketball-impaired, argues with some sweet narrative moves for an underground connection between geometry and layups.

- **Guilty Hearts** (February 10 and 13; 9 to 11 P.M.; CBS) should teach Marcia Gay Harden, who is married to someone else, not to have an affair with Treat Williams, who's also married to someone else, just in case Treat decides to murder his wife and blame it on Marcia, about which she might have to testify in court no matter what Olympia Dukakis says. Based, of course, on a true story. Otherwise, it wouldn't even be moderately interesting. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

IN BRIEF

Classical Music

Peter G. Davis

The Cleveland Orchestra

Conducted by Christoph von Dohnányi; Carnegie Hall

TRUE TO THE CAUTIOUS WAY AMERICAN SYMphony orchestras like to do things, music directors unlikely to upset the status quo will soon be taking over the big bands in New York, Philadelphia, Boston, and Cleveland. No doubt that means we are due for some emotional farewells as the departing maestros of those orchestras come to town and bid us adieu. The first to do so—and the conductor whom thoughtful audiences are most likely to miss—is Christoph von Dohnányi, who for the past eighteen years, in his quietly determined way, has brought style and substance to our musical lives as music director of the **Cleveland Orchestra.**

His three concerts in Carnegie Hall were typical. Each contained a Beethoven symphony (the Fifth, Seventh, and Ninth) prefaced by the sort of tough but rewarding music that Dohnányi regularly programs. On this occasion he chose "difficult" scores by accepted older composers (Sibelius's *Night Ride and Sunrise,* Strauss's *Metamorphosen,* and Lutoslawski's *Musique Funèbre*), as well as confrontational new works by living composers who make no concessions to tender ears (Wolfgang Rihm's *"Concerto," Dithyrambe for String Quartet and Orchestra* and Harrison Birtwistle's *The Shadow of Night*). Beethoven fits well into this context, reminding us that he, too, still challenges audiences who really want to listen.

The juxtaposition of Strauss's searing threnody for German cultural monuments destroyed in World War II and Beethoven's eternally inspirational Ninth Symphony made a perfect valedictory statement. For those who want a fuller aural picture of Dohnányi's Cleveland years, the orchestra has just released a ten-CD set. Even the warhorses sound fresh, but the piece I am most grateful to revisit is the staggering account of Schoenberg's unfinished oratorio, *Die Jakobsleiter.* (Call 216-231-7478 or order at clevelandorchestra.com.)

I first encountered Dohnányi in 1966, leading Hans Werner Henze's *The Bassarids* in Salzburg. He bowled me over, and it's been an adventure ever since. I trust that these recent concerts are not his last, but if so, it has been a stimulating ride. ■

HAL RUBENSTEIN

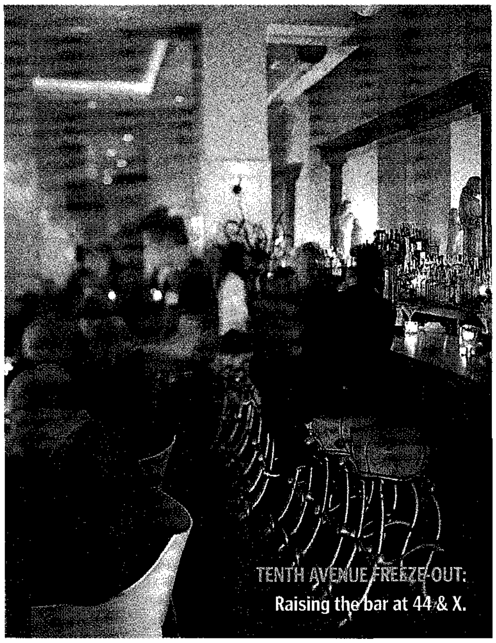
Hell's Belle

Basking in the grim light of the Hess station on Tenth Avenue, 44 & X is spreading some welcome warmth onto a chilly strip of Hell's Kitchen.

THOUGH IT'S BEEN TOUTED AS the next up-and-coming Zip Code longer than David Schwimmer has waited for a breakout film, Hell's Kitchen has managed to charmingly resist urban propriety. But with the rest of midtown so saturated with coffee bars and Rite Aids, it was inevitable that pockets of heat were finally going to flare up in Hell. The cityscapes of Eighth and Ninth Avenues have undergone a drastic makeover; every third storefront along both routes is now either a neon-framed diner or a candlelit bistro. Yet not all of this neighborhood has been set equally aglow: Over on Tenth Avenue, there's less foot traffic than at a Kinko's in Kabul. Winter or summer, in dusk or darkness, this is still one bleak thoroughfare, made even more resistant to refinement by Tenth's harsh, inescapable centerpiece: that block-long, fluorescent-flooded Hess gas station.

How strange, foolhardy, and gutsy that across the street, in the glare of the chilliest blue-white light the neighborhood has to offer, **44 & X—Hell's Kitchen** is attempting something no other restaurant in this area is aiming for: to be both a local hangout and a visitor's destination. That it comes as close as it does to balancing its dual intentions is impressive, though it's not always apparent how much of its success is due to design, or luck, or the enticements of chef John Tesar's kitchen.

Because at times, 44 & X seems curiously at odds with its objective. The long rectangular room doesn't contain a single element—neither the columns behind the bar nor the paneled recesses in the un-soundproofed ceiling nor the shower-like tiled cylinder in the center of the room—that is admirable on its own. But their lack of harmoniousness yields an ungainly charm, familiar and easy to settle into. (Larger parties often settle in a little *too* easily: In certain areas, sound ricochets around the room like a BB in a VW Beetle.)



TENTH AVENUE FREEZE-OUT: Raising the bar at 44 & X.

Unlike at many places that aim to please those close to home, service isn't over-the-shoulder casual. Waiters are jazzed, abrim with information or recommendations. But they'd hear and remember more if they'd hold still a beat longer. Of course, service would matter less if 44 & X had the sole goal of being the dependable down-the-block spot for meat loaf and burgers.

John Tesar's menu does include a superior burger with about the best fries that have ever seen the light of night *or* day. And despite other critics' dismay over the banality of comfort food, Tesar's turkey-and-wild-mushroom meat loaf makes me very happy. Even so, it's hard to choose them over his heady stew of portobello mushrooms and creamy polenta with a sprightly white-grape salad, or his spicy confit of duck, lushly surrounded by fig-and-dark-plum chutney.

44 & X—Hell's Kitchen
622 Tenth Avenue, at 44th Street; 212-977-1170.

A terrine of roasted beets, goat cheese, and Gala apples is mislabeled—it's a pleasant stacked salad. But the taco filled with tender, sweet lobster in charred-tomato salsa, the bisque of fall squash with maple crème fraîche, and the shellfish pan roast, thick with leeks and chanterelles, are well worth the extra few minutes it takes to walk from here to whatever play, musical, or multiplex you're hitting around Times Square.

It gets better. Tesar's entrées are his strength. A match-any-steak-house seared fillet gets an unforeseen spark from tart tomato jam and a port-wine reduction. The buttermilk fried chicken will make any Texas boy homesick. I doubt if any seafood house this close to the Winter Garden can match his casserole of Maine lobster airily wafting in the scent of vanilla, or duplicate the velvety coconut-milk red curry that spirits the barbecued salmon toward a fresh new taste. And the ancho-chili-rubbed pork is one rosy, jalapeño-brightened delight.

As a dessert lover, I applaud the attackable apple crisp and banana-and-white-chocolate bread pudding. Pumpkin crème brûlée is like Meg Ryan's haircut in *Kate and Leopold*—unsalvageable. The napoleon of dark chocolate mousse with Mexican-chocolate ice cream and crisp chocolate wafer is almost too much for anyone but the most devoted chocoholic.

Given its objectives, it may be unavoidable that 44 & X will suffer from a bit of schizophrenia. However, smoothing out the edges is a goal well worth striving for. Why merely settle for offering us the opportunity to eat so well on a street so gloomy? Why not go all the way and provide an experience as unexpected as hell freezing over? ■

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44 & X—Hell's Kitchen, Monday through Wednesday, 5:30 P.M. to midnight; Thursday through Saturday, till 12:30 A.M.; Sunday, till 11 P.M. Appetizers, $8 to $15; entrées, $11 to $27. A.E., M.C., V.

To read restaurant reviews in advance, plus the latest openings and buzz, subscribe to the Restaurant Insider at newyorkmetro.com/newsletters. **Previous weeks' restaurant reviews** can be read online at nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

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Movies

Edited by Ben Kaplan

NEW THIS WEEK

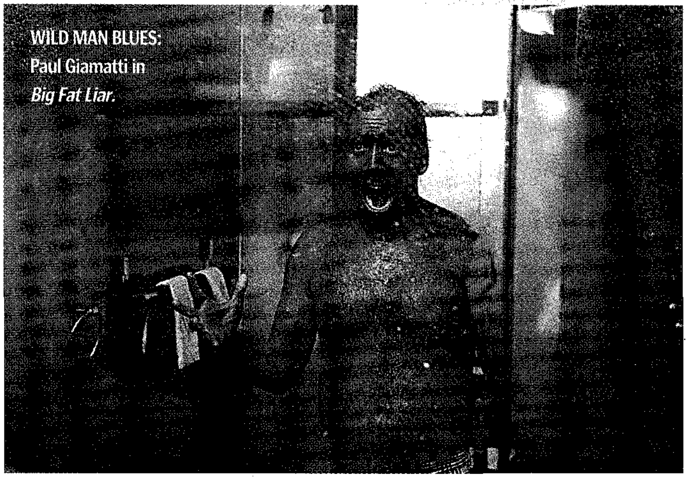
Big Fat Liar
When a Hollywood producer (Paul Giamatti) turns a junior-high-school student's essay into a hit film, the 14-year-old (*Malcolm in the Middle*'s Frankie Muniz) road-trips to California to reclaim his work. Directorial debut of Shawn Levy. (1 hr. 28 mins.; PG) • Opens 2/8.

Collateral Damage
Andrew Davis (*The Fugitive*) directs Arnold Schwarzenegger as a Los Angeles firefighter who vows revenge on the Colombian terrorists who have murdered his son and wife. With John Turturro and Elias Koteas. (1 hr. 55 mins.; R) • Opens 2/8.

Rollerball
Director John McTiernan's futuristic remake of the Norman Jewison film stars Chris Klein, LL Cool J, and Rebecca Romijn-Stamos as teammates whose toughest opponent is the league's bloodthirsty owner, played by Jean Reno. (1 hr. 39 mins.; PG-13) • Opens 2/8.

Scotland, PA
Shakespeare's *Macbeth* is restaged in the fast-food industry in Pennsylvania by first-time writer-director Billy Morrissette. See Peter Rainer's review, page 67. (1 hr. 48 mins.; R) • Opens 2/8.

Shiri
South Korean director Kang Je-Gyu's unusual action film features a love story between a North Korean terrorist and a member of South Korea's secret police. In Korean, with English subtitles. (2 hrs. 6 mins.; R) • Opens 2/8.


WILD MAN BLUES: Paul Giamatti in *Big Fat Liar.*

New Films

Ali
Ambitious and overwrought, Michael Mann's movie works best as a study in Ali (Will Smith) as a son-of-a-bitch *Raging Bull* on the world stage; when it tries to emblematize Ali as a righteous Everyman, it becomes hagiographic. (Rainer; 12/24/01) (2 hrs. 22 mins.; R) • 16; 40; 44; 53.

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a Parisian waitress who sees herself as the rescuer of sad souls. Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 14; 26; 47; 64.

American Adobo
Philippine director Laurice Guillen's comedy follows the lives of five friends who've moved from Asia to Manhattan. (1 hr. 44 mins.; R) • 2.

A Beautiful Mind
Russell Crowe plays the real-life mathematician, Nobel Prize winner, and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity and the redemptive powers of love. Crowe has a lumbering grace as Nash, but his performance is too lumpy and indrawn; Jennifer Connelly plays his doting, exasperated wife. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 9; 11; 14; 15; 22; 28; 30; 43; 50; 51; 54; 58; 61; 63; 65; 71; 72; 73; 74; 76.

Beijing Bicycle
So Close to Paradise director Wang Xiaoshuai's story is about an unlikely friendship crossing social classes. In Mandarin, with English subtitles. (1 hr. 53 mins.; PG-13) • 7; 38.

Birthday Girl
See Rainer, page 67. (1 hr. 33 mins.; R) • 6; 13; 14; 15; 17; 27; 43; 48; 54; 56; 57; 63; 68; 72; 73; 74; 76.

★ Black Hawk Down
Ridley Scott's lacerating war movie set in Somalia during a disastrous 1993 campaign puts you right into the clamor of combat. The film is a knockout, but it's so devoid of vivid characterizations and political context that it becomes numbing and repetitive. Josh Hartnett and Tom Sizemore co-star. (Rainer; 1/1/02) (2 hrs. 23 mins.; R) • 9; 11; 14; 15; 22; 32; 34; 37; 40; 43; 44; 45; 46; 51; 53; 54; 56; 58; 59; 61; 63; 65; 70; 71; 72; 73; 74; 75; 76.

The Brotherhood of the Wolf
It's an overlong, overloud mélange. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 9; 16; 21; 39; 44; 46; 53; 54; 71; 74.

Charlotte Gray
Gillian Armstrong's World War II love story stars Cate Blanchett as the title character, a British agent searching France for her lover and finding Billy Crudup instead. (1 hr. 59 mins.; PG-13) • 24.

The Count of Monte Cristo
James Caviezel plays an escaped nineteenth-century French prisoner who cloaks his identity to seek revenge on his betrayers. Directed by Kevin Reynolds. (1 hr. 45 mins.; PG-13) • 9; 11; 14; 15; 17; 22; 32; 39; 40; 44; 45; 46; 50; 53; 57; 59; 60; 61; 62; 63; 65; 67; 70; 73; 74; 75; 76.

★ Domestic Violence
Fred Wiseman's new documentary is one of his most powerful. For many of these battered women, it's clear that this is the first time they have really given themselves the chance to brave their fears. (Rainer; 2/4) (3 hrs. 16 mins.; NR) • 4.

★ Gosford Park
Robert Altman's murder mystery is set in a British estate in 1932, and it boasts perhaps the best cast in the movies right now, including Alan Bates, Helen Mirren, Eileen Atkins, Clive Owen, Jeremy Northam, Emily Watson, and Michael Gambon. They're all wonderful. The film is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 9; 12; 14; 15; 22; 25; 43; 50; 54; 64.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. As Harry, Daniel Radcliffe looks the part but is pinched and inexpressive; better is Maggie Smith and Richard Harris as Hogwarts professors. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 16; 43; 53.

How High
Redman and Method Man star as city kids whose prolific indulgences bolster their IQs and take them to Harvard. Directorial debut of Bob's son, Jesse Dylan. (1 hr. 36 mins.; R) • 16; 40; 45; 46; 53.

I Am Sam
Sean Penn plays a single father trying to gain sole custody of his daughter in this mush-minded tearjerker. Penn is entirely believable, but his very authenticity in the role guarantees its limitations. Michelle Pfeiffer, as a high-strung lawyer, gives one of her rare terrible performances. Jessie Nelson directed. (Rainer; 12/24/01) (2 hrs. 10 mins.; PG-13) • 2; 13; 15; 16; 17; 32; 43; 48; 51; 54; 60; 63; 74.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film, based on an Andre Dubus short story, "Killings," about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary, and the rest of the cast, which includes Marisa Tomei, Nick Stahl, and William Mapother, is well served by Field's principled indulgence. It's an intelligent thriller about what we are capable of in the name of hatred and of love. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 12; 14; 15; 16; 29; 38; 47; 50; 51; 60; 63; 73; 76.

Italian for Beginners
Lone Scherfig's Dogma 95 film is set at a community-center foreign-language class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 1; 25; 38.

Jimmy Neutron: Boy Genius
Animated film about the world's smartest boy, who battles evil and saves the Earth but still has to face his homework. (1 hr. 22 mins.; G) • 16; 40; 44; 45; 46; 53; 59; 61; 69; 73; 74.

Kandahar
Iranian writer-director Mohsen Makhmalbaf's film is about a female (Nelofer Pazira) journalist who must bypass the Taliban to rescue a sister in Afghanistan. In Farsi, with English subtitles. (1 hr. 25 mins.; NR) • 2; 24.

Kate & Leopold
Meg Ryan and Hugh Jackman are falling in love, but they're from different time zones—Ryan in contemporary New York, Jackman in the nineteenth century. Directed by James Mangold. (2 hrs. 2 mins.; PG-13) • 2; 16; 66.

Kung Pow: Enter the Fist
Steve Oedekerk stars as a mediocre karate master attempting to avenge his parents' death in this martial-arts spoof, which he also directed. (1 hr. 27 mins.; PG-13) • 9; 10; 11; 16; 29; 30; 36; 41; 42; 44; 45; 46; 49; 51; 52; 53; 54; 55; 56; 58; 59; 62; 63; 67; 68; 69; 72; 74; 76.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples. Directed by Ray Lawrence (*Bliss*); with Geoffrey Rush. (2 hrs.; R) • 7; 10; 29; 38; 64.

Loners
Seven disaffected twentysomethings wander around Prague falling in love in acclaimed Czech director David Ondrícek's second film. In Czech, with English

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer..Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 78.**

PHOTOGRAPH BY SAM URDANK.

subtitles. (1 hr. 4 mins.; NR) • 47.

★ The Lord of the Rings: The Fellowship of the Ring

For most of the way, Peter Jackson's film is powerfully imaginative. The cast includes Elijah Wood as the hobbit Frodo, Ian McKellan as the wizard Gandalf, and Cate Blanchett as Lady Galadriel, and they have the same gnarly, paradisiacal quality as the imagery; they're artworks all on their own. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 9; 11; 14; 19; 22; 27; 37; 40; 43; 44; 45; 46; 51; 53; 58; 61; 63; 69; 71; 72; 74; 76.

Maelstrom

A young fashion designer (Marie-Josée Croze) has her glamorous life shaken up after a car accident changes her life. Written and directed by Denis Villeneuve. (1 hr. 28 mins.; NR) • 8.

The Man Who Wasn't There

The movie isn't there, either. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5/01) (1 hr. 56 mins.; R) • 2.

Monster's Ball

Billy Bob Thornton plays a Georgia death-row prison guard who winds up in a depth-charged affair with the wife of a man he helped execute. As the wife, Halle Berry is hell-bent on showing us how unglamorous she can be, but her bracing openness in the role periodically snaps the movie out of its arty dreamwalk. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 5; 13; 31; 38.

★ Monsters, Inc.

No *Shrek,* but enjoyable family entertainment. (Rainer; 11/12/01) (1 hr. 33 mins.; G) • 16.

The Mothman Prophecies

Richard Gere plays a widowed newspaper reporter who becomes consumed by paranormal activity in West Virginia. Directed by Marc Pellington (*Arlington Road*). (1 hr. 52 mins.; PG-13) • 6; 13; 14; 15; 16; 29; 33; 39; 40; 44; 45; 46; 51; 53; 54; 56; 58; 59; 61; 63; 64; 65; 70; 73; 74; 75; 76.

Mulholland Drive

Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 16; 20; 35.

No Man's Land

Three soldiers are stuck between enemy lines during the Bosnian war in Bosnian writer-director Danis Tanovic's Golden Globe–winning debut feature film. (1 hr. 37 mins.; R) • 2; 10; 16.

★ Ocean's Eleven

Steven Soderbergh's snazzy, somewhat chilly stars-on-parade heist movie stars George Clooney and Julia Roberts, but Soderbergh's direction is the real show here: It's an eye-in-the-sky tour de force. (Rainer; 12/10/01) (1 hr. 45 mins.; PG-13) • 6; 14; 15; 16; 32; 34; 39; 40; 44; 46; 53; 58; 61; 71; 74.

Orange County

Jake Kasdan's ensemble comedy is about a high-school senior's (Colin Hanks) quest to get into Stanford. With Jack Black. (1 hr. 27 mins.; PG-13) • 6; 15; 22; 32; 39; 40; 44; 45; 46; 51; 53; 54; 60; 61; 63; 65; 70; 73; 76.

The Others

Nicole Kidman plays a mother raising her two children while her husband is serving in World War II. American debut of Spanish director Alejandro Amenábar. (2 hrs. 25 mins.; PG-13) • 23.

Piñero

Benjamin Bratt shows the rise and fall of seventies outlaw poet Miguel Piñero in Leon Ichaso's (*Sugar Hill*) film. (1 hr. 34 mins.; R) • 5; 43.

The Royal Tenenbaums

Wes Anderson's movie has a tip-top cast, including Gene Hackman, Anjelica Huston, Ben Stiller, and Danny Glover. It's about a family of prodigies gone to seed, and Anderson frames everyone in tight, flat compositions, as if he were offering up these people as specimens. The movie is too clever by half, and, despite good work from Hackman, as the con-man patriarch Royal Tenenbaum, and Huston as his long-suffering wife, the acting is pretty zombified. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 9; 11; 14; 15; 16; 18; 27; 43; 47; 50; 54; 58; 63; 71; 74.

A Rumor of Angels

Ray Liotta and Catherine McCormack are raising a boy in small-town Maine who bonds with the town's local loon (Vanessa Redgrave). Directed by Peter O' Fallon (*Suicide Kings*). (1 hr. 46 mins.; R) • 5.

Second Skin

Spanish director Gerardo Vera's film stars Javier Bardem (*Before Night Falls*) as a surgeon who becomes involved with a married man (Jordi Mollá). In Spanish, with English subtitles. (1 hr. 40 mins.; R) • 7.

★ The Shipping News

Lasse Hallström has a fine feeling for the ways in which people are formed by the ravages of their natural surroundings—in this case, bitter, beautiful Newfoundland. The film is a modestly successful story about a closed-off man, played (rather too reticently) by Kevin Spacey. Julianne Moore co-stars. (Rainer; 1/7/02) (1 hr. 58 mins.; R) • 15; 16; 29; 43; 64; 76.

Slackers

Three college roommates are blackmailed by a psychotic nerd (Jason Schwartzman) who yearns to be set up with his dream girl (James King). Directorial debut of Dewey Nicks. (1 hr. 27 mins.; R) • 9; 11; 14; 15; 22; 32; 34; 43; 44; 45; 46; 51; 52; 53; 61; 63; 70; 71; 74; 76.

Snow Dogs

Cuba Gooding Jr. plays a dentist who inherits an Alaskan dog-sledding team. Directed by Brian Levant (*The Flintstones*). (1 hr. 36 mins.; PG) • 2; 10; 16; 19; 27; 36; 39; 40; 41; 42; 44; 45; 46; 49; 51; 52; 53; 54; 57; 59; 60; 61; 62; 63; 65; 70; 72; 73; 74; 75; 76.

The Son's Room

Nanni Moretti directed, co-wrote, and stars in this film about a psychiatrist in a small Italian town who, along with his family, must cope with the unexpected death of his teenage son. Moretti as both performer and director has a soft-spoken humor, but the film is a bit too awed by its depiction of the healing power of love. (Rainer; 2/4/02) (1 hr. 39 mins.; R) • 1; 38.

State Property

Music-video director Abdul Malik Abbott's feature debut stars rapper Beanie Seagal as a drug dealer in a turf war. (1 hr. 35 mins.; R) • 40; 41; 42; 45; 46; 49; 51; 53; 55; 69.

Storytelling

Todd Solondz's two-part movie is an uneven attempt at extending his taboo-busting rep. In the first part, a college student (Selma Blair) is sexually brutalized by her writing professor (Robert Wisdom); in the second, a documentary filmmaker, played by Paul Giamatti, makes a movie about a screwed-up high-schooler (Mark Webber). Solondz is turned on by shocking subject matter, but for all his intellectualized pretensions, he doesn't get much more from it than an exploitation filmmaker would. (Rainer; 1/21/02) (1 hr. 27 mins.; R) • 1; 13; 38.

Time of Favor

An Orthodox Israeli settlement on the West Bank becomes the battleground of the Israeli Army when two friends vie for a powerful rabbi's daughter. Directorial debut of Joseph Cedar. (1 hr. 28 mins.; NR) • 7; 66.

★ Training Day

Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. The film is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15/01) (1 hr. 52 mins.; R) • 24.

Vanilla Sky

Cameron Crowe directed and Tom Cruise stars in this unconvincing mess—perhaps the most baroque chick flick ever made. (Rainer; 12/17/01) (2 hrs. 16 mins.; R) • 22; 44; 61.

★ Waking Life

Richard Linklater has made a one-of-a-kind movie. A live-action digital-video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may not be dreams. One of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

A Walk to Remember

In this high-school teenage romance, Mandy Moore plays a minister's daughter who falls in love with a popular jock. Directed by *The Wedding Singer*'s Adam

Festival

The Pleasures of Pauline

She was fired from one magazine, legend has it, for panning *The Sound of Music;* the writer Louis Menand more or less credits her with inventing postmodernism; and after her death last year, Pauline Kael was eulogized by practically every film critic in America, even those she didn't get along with. To honor Kael's omnivorous, lusty tastes, BAMcinématek is opening **Movie Love: A Tribute to Pauline Kael** (1919–2001), showing ten of her favorites. Martin Scorsese and Robert Altman, whom she championed boisterously throughout the seventies, will of course be represented, by *Mean Streets* and *Nashville* (pictured)—but so will D. W. Griffith (by *Intolerance*) and Herbert Ross (by *Pennies From Heaven*). Admiring critics and directors from David Denby to Jonathan Demme will be on hand to speak. (See "Museums, Societies, Etc.")

Shankman. (1 hr. 36 mins.; PG) • 6; 13; 14; 15; 16; 29; 32; 43; 46; 48; 51; 56; 57; 61; 63; 65; 70; 71; 72; 73; 74; 75; 76.

Wannabe$
William A. DeMeo wrote, stars in, and co-directed this story about two Brooklyn waiters who become bookies and wind up deeply entrenched with the mob. (1 hr. 40 mins.; NR) • 24; 76.

★ waydowntown
See Rainer, page 67. (1 hr. 23 mins.; R) • 2.

What Time Is It There?
Director Tsai Ming-Liang's movie is about a watch seller (Lee Kang-Sheng) who becomes enamored of a Paris-bound female customer (Chen Shiang-Chyi), and is pleasing to watch, but everything seems to be a metaphor for something else, and the Antonioni-esque alienation effects can be wearying. (Rainer; 1/21/02) (1 hr. 56 mins.; NR) • 3.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; In the Bedroom; Italian for Beginners; The Son's Room; Storytelling

2. CC Village East
189 Second Ave. (212-529-6799) • American Adobo; I Am Sam; Kandahar; Kate & Leopold; The Man Who Wasn't There; No Man's Land; Snow Dogs; waydowntown

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mulholland Drive; Waking Life; What Time Is It There?

4. Film Forum
209 W. Houston St. (212-727-8110) • Domestic Violence; Trembling Before G-d

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Metropolis; Monster's Ball; Piñero; A Rumor of Angels

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Birthday Girl; The Mothman Prophecies; Ocean's Eleven; Orange County; A Walk to Remember

7. Quad Cinema
34 W. 13th St. (212-255-8800) • Beijing Bicycle; Lantana; Second Skin; Time of Favor

8. The Screening Room
54 Varick St. (212-334-2100) • Little Otik; Maelstrom; Moulin Rouge

9. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; Gosford Park; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Slackers

14th–41st Streets

10. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Kung Pow: Enter the Fist; Lantana; No Man's Land; Snow Dogs

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Amélie; A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Slackers

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Gosford Park; In the Bedroom

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Birthday Girl; I Am Sam; Monster's Ball; The Mothman Prophecies; Storytelling; A Walk to Remember

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Amélie; A Beautiful Mind; Birthday Girl; Black Hawk Down; The Count of Monte Cristo; Gosford Park; In the Bedroom; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; The Royal Tenenbaums; Slackers; A Walk to Remember

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • A Beautiful Mind; Birthday Girl; Black Hawk Down; The Count of Monte Cristo; Gosford Park; I Am Sam; In the Bedroom; The Mothman Prophecies; Ocean's Eleven; Orange County; The Royal Tenenbaums; The Shipping News; Slackers; A Walk to Remember

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Ali; The Brotherhood of the Wolf; Harry Potter and the Sorcerer's Stone; How High; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; Kate & Leopold; Kung Pow: Enter the Fist; Metropolis; Monsters, Inc.; The Mothman Prophecies; Moulin Rouge; Mulholland Drive; No Man's Land; Ocean's Eleven; The Royal Tenenbaums; The Shipping News; Snow Dogs; A Walk To Remember

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Birthday Girl; The Count of Monte Cristo; I Am Sam

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Royal Tenenbaums

19. CC Sutton
205 E. 57th St. (212-759-1411) • The Lord of the Rings: The Fellowship of the Ring; Snow Dogs

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Brotherhood of the Wolf

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Gosford Park; The Lord of the Rings: The Fellowship of the Ring; Orange County; Slackers; Vanilla Sky

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • The Others

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Charlotte Gray; Kandahar; Training Day; Wannabe$

25. New York Twin
1271 Second Ave, nr. 66th St. (212-505-CINE#590) • Gosford Park; Italian for Beginners

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Birthday Girl; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Snow Dogs

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • In the Bedroom; Kung Pow: Enter the Fist; Lantana; The Mothman Prophecies; The Shipping News; A Walk to Remember

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; Kung Pow: Enter the Fist

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Black Hawk Down; The Count of Monte Cristo; I Am Sam; Ocean's Eleven; Orange County; Slackers; A Walk to Remember

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • The Mothman Prophecies

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Black Hawk Down; Ocean's Eleven; Slackers

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Mulholland Drive

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Kung Pow: Enter the Fist; Snow Dogs

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Black Hawk Down; The Lord of the Rings: The Fellowship of the Ring

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Beijing Bicycle; In the Bedroom; Italian for Beginners; Lantana; Monster's Ball; The Son's Room; Storytelling

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Brotherhood of the Wolf; The Count of Monte Cristo; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Ali; Black Hawk Down; The Count of Monte Cristo; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs; State Property

41. New Coliseum
701 W. 181st St. (212-740-1545) • Kung Pow: Enter the Fist; Snow Dogs; State Property

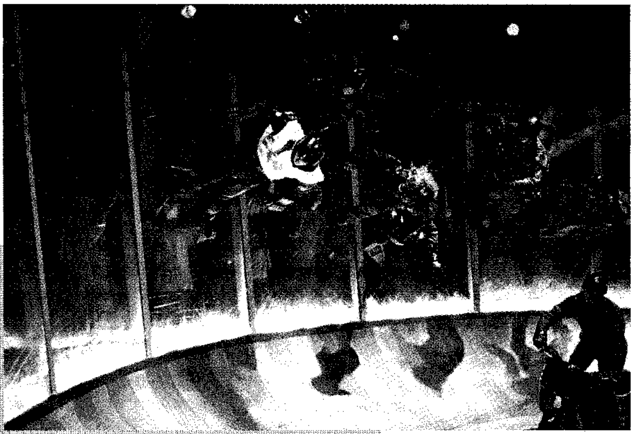
42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Kung Pow: Enter the Fist; Snow Dogs; State Property

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A Beautiful Mind; Birthday Girl; Black Hawk Down; Gosford Park; Harry Potter and the Sorcerer's Stone; I Am Sam; The Lord of

Opening

The Super Bowl

Picture extreme roller-skating as imagined by Vince McMahon, and you have **Rollerball**, John McTiernan's remake of the 1975 Norman Jewison film. This time around, Chris Klein, LL Cool J, and Rebecca Romijn-Stamos play teammates who compete in a futuristic roller rugby against not only other teams but also a ratings-starved executive (Jean Reno) forever wanting more blood on the track. The Rock must've had prior commitments. Opens February 8.



PHOTOGRAPH BY ATTILA DORY.

the Rings: The Fellowship of the Ring; Piñero; The Royal Tenenbaums; The Shipping News; Slackers; A Walk to Remember

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Ali; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Slackers; Snow Dogs; Vanilla Sky

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Black Hawk Down; The Count of Monte Cristo; How High; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; Slackers; Snow Dogs; State Property

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; How High; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Slackers; Snow Dogs; State Property; A Walk to Remember

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Amélie; In the Bedroom; Loners; The Royal Tenenbaums (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Birthday Girl; I Am Sam; A Walk to Remember

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Kung Pow: Enter the Fist; Snow Dogs; State Property

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • A Beautiful Mind; The Count of Monte Cristo; Gosford Park; In the Bedroom; The Royal Tenenbaums

51. Court Street 12
106 Court St. (718-246-7469) • A Beautiful Mind; Black Hawk Down; I Am Sam; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; Slackers; Snow Dogs; State Property; A Walk to Remember

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Kung Pow: Enter the Fist; Slackers; Snow Dogs

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Ali; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Slackers; Snow Dogs; State Property

54. Pavilion
188 Prospect Park West (718-369-0838) • A Beautiful Mind; Birthday Girl; Black Hawk Down; The Brotherhood of the Wolf; Gosford Park; I Am Sam; Kung Pow: Enter the Fist; The Mothman Prophecies; Orange County; The Royal Tenenbaums; Snow Dogs

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Kung Pow: Enter the Fist; State Property

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Birthday Girl; Black Hawk Down; Kung Pow: Enter the Fist; The Mothman Prophecies; A Walk to Remember

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Birthday Girl; The Count of Monte Cristo; Snow Dogs; A Walk to Remember

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A Beautiful Mind; Black Hawk Down; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; The Royal Tenenbaums

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Black Hawk Down; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Mothman Prophecies; Snow Dogs

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Count of Monte Cristo; I Am Sam; In the Bedroom; Orange County; Snow Dogs

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Slackers; Snow Dogs; Vanilla Sky; A Walk to Remember

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • The Count of Monte Cristo; Kung Pow: Enter the Fist; Snow Dogs

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A Beautiful Mind; Birthday Girl; Black Hawk Down; The Count of Monte Cristo; I Am Sam; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; The Royal Tenenbaums; Slackers; Snow Dogs; A Walk to Remember

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; Gosford Park; Lantana; The Mothman Prophecies; The Shipping News

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; The Mothman Prophecies; Orange County; Snow Dogs; A Walk to Remember

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Kate & Leopold; Time of Favor; Trembling Before G-d

67. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Count of Monte Cristo; Kung Pow: Enter the Fist

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Birthday Girl; Kung Pow: Enter the Fist

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; State Property

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Black Hawk Down; The Count of Monte Cristo; The Mothman Prophecies; Orange County; Slackers; Snow Dogs; A Walk to Remember

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; The Royal Tenenbaums; Slackers; A Walk to Remember

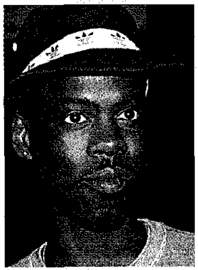
72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Birthday Girl; Black Hawk Down; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; Snow Dogs; A Walk to Remember

Staten Island

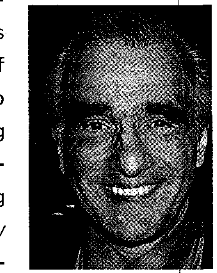
73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A Beautiful Mind; Birthday Girl; Black Hawk Down; The Count of Monte Cristo; In the Bedroom; Jimmy Neutron: Boy Genius; The Mothman Prophecies; Orange County; Snow Dogs; A Walk to Remember

74. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Birthday Girl; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; I Am Sam; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; The Royal Tenenbaums; Slackers; Snow Dogs; A Walk to Remember

MAKING A RACKET Reese Witherspoon (*Legally Blonde*) will earn a career-high $8 million to star in an as-yet-untitled Intermedia flick. Witherspoon plays a 24-year-old washed-up professional-tennis champ who, while working as the resident pro at a club, collides with a hot new star. TEG and Type A Productions will produce, along with **Evelyn O'Neill**, **Cheryl Stanley**, and Witherspoon herself; production begins the first week of May.



D.C. COMIC Comedian **Chris Rock** (*Down to Earth*) will make his directorial debut in DreamWorks' *Head of State*, due to start production in May. Securing the starring role (and a co-writer credit along with longtime collaborator **Ali LeRoi**), Rock plays a Washington, D.C., alderman who finds himself in a race for the presidency.



HUGHES NEWS After decades talking about it, Warren Beatty may have finally lost interest in ever producing a Howard Hughes biopic, but the rest of Hollywood can't seem to drop the idea. According to *Variety*, **Martin Scorsese** will be teaming with his *Gangs of New York* star **Leonardo DiCaprio** in an unnamed—and currently unfinanced—project about the billionaire aviator and movie producer. This isn't the only Hughes biopic in the works: **Jim Carrey** is slated to star in **Christopher Nolan**'s (*Memento*) version for Castle Rock. **Michael Mann**'s production company, Forward Pass, will produce the Scorsese film; production is set to begin this fall.

OPRAH WILL NOT PRODUCE **Jonathan Franzen**'s *The Corrections*, a sprawling novel about two generations of a midwestern American family, is set to be adapted to the big screen. The project reunites director **Stephen Daldry** (*Billy Elliot*), screenwriter **David Hare**, and producer **Scott Rudin** (*Angela's Ashes*), who just completed work on the adaptation of **Michael Cunningham**'s novel *The Hours*. Production will begin this winter; Paramount will distribute. LAUREN DECARLO

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES (2).

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Black Hawk Down; The Count of Monte Cristo; The Mothman Prophecies; Snow Dogs; A Walk to Remember

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A Beautiful Mind; Birthday Girl; Black Hawk Down; The Count of Monte Cristo; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; The Shipping News; Slackers; Snow Dogs; A Walk to Remember; Wannabe$

Museums, Societies, Etc.

77. American Folk Art Museum
45 W. 53rd St. (212-265-1040); $10. • "Outside the Frame: Self-taught Artists on Film." 2/8: *Come Unto Me: The Faces of Tyree Guyton* (1978).

78. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Across 110th Street: Images of Harlem on Film." 2/9: *The Cool World* (1963); *Paradise in Harlem* (1939). 2/10: *The Brother From Another Planet* (1984); *The Cotton Club* (1984).

79. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Larry Fessenden's Trilogy of Terror." 2/6–2/7: *No Telling* (1991); *Habit* (1997). 2/8: *Wendigo* (2001). 2/10–2/12: *No Telling* (1991); *Habit* (1997).

81. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "A Tribute to Pauline Kael, 1919–2001." 2/11: *Intolerance* (1916). 2/12: *Rules of the Game* (1939). 2/18: *Melvin & Howard* (1980). 2/19: *Nashville* (1975).

82. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Wry Smiles, Suspicious Glances: The Films of Andrej Munk." 2/5: *The Men of the Blue Cross* (1955); *Man on the Tracks* (1956). 2/6: *Bad Luck* (1960); *Passenger* (1961). 2/7: *The Men of the Blue Cross* (1955); *Railman's Words* (1953). "Afghanistan Then and Now." 2/8: *Dust of War* (1990); *Massoud L'Afghan* (1998); *Kabul at the End of the World* (1993). 2/10: *Jung in the Land of Mujaheddin* (2000).

83. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "A Portrait of the Artist's Life." 2/5: *Le Mépris* (1953). 2/12: *La Nuit Americaine* (1973).

84. Japan Society
333 E. 47th St. (212-832-1155); $9. • "Dark Visions: Japanese Film Noir & Neo-Noir." 2/8: *Labyrinth of Dreams* (1997). 2/22: *A Night in the Nude* (1993).

85. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Alexander Sokurov: A Retrospective." 2/5: *Mournful Indifference* (1983); *Days of the Eclipse* (1988). 2/7: *Moscow Elegy* (1986); *Hubert Robert, A Fortunate Life* (1996); *Simple Elegy* (1990); *An Elegy From Russia* (1993). 2/8: *The Lonely Voice of Man* (1978); *Mother and Son* (1997). 2/9: *Mournful Indifference* (1983); *Elegy of a Voyage* (2001); *A Humble Life* (1997). 2/10: *Save and Protect* (1989); *Stone* (1992). 2/11: *A Soldier's Dream* (1995); *Maria* (1978); *Elegy* (1985); *Sonata for Viola* (1981).

86. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Love in a Cold Season." 2/10: *Breaking the Waves* (1996).

87. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "Lasse Hallström Retrospective." 2/8: *My Life as a Dog* (1986); *A Lover and his Lass* (1975). 2/9: *Once Around* (1991); *What's Eating Gilbert Grape?* (1993). 2/10: *Father to Be* (1979); *The Cider House Rules* (1999). 2/15: *Father to Be* (1979); *What's Eating Gilbert Grape?* (1993). 2/16: *A Lover and his Lass* (1975); *Abba: The Movie* (1977); *The Cider House Rules* (1999). 2/17: *Once Around* (1991); *My Life as a Dog* (1986).

88. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 2/9–2/10: *Dark Passage* (1947).

Opening

How the Other Half Lives

The last South Korean director to make a film like **Shiri**, Kang Je-Gyu's bullet-ridden love story involving North Korean terrorists and the South Korean special police, was Lee Man-Hee, and his picture was suppressed for 30 years. Tellingly, Kang has never heard of his predecessor. "Today everyone wants reunification," he says, by way of comparison. "The government didn't interfere with my film." His nearly $5 million picture, the most expensive Korean film ever made, doesn't vilify the North, and even though its body count rivals that of *Black Hawk Down*, its central story is of a North Korean mystery woman (Kim Yun-Jin, pictured) engaged to a South Korean agent. "I thought North Koreans were so different, but I'd never met one until 1994," Kang says. "I realized my ideas were all wrong." The 40-year-old director is now starting his next project, a big-budget science-fiction film in which he wants to cast Nicole Kidman. He's an unlikely crossover star: He began as a photographer, wrote his first script in 1991, and has directed two, only moderately successful previous films. "I had a difficult time from the beginning," he says. "There was a lot of doubt about me. But I think with this film, I've established a trust with the Korean people." It's a trust he plans to maintain with his next project after the sci-fi movie, a film about the Korean War. "History repeats itself," he says. "I believe Korea will be reunified within the next ten years." Opens February 8. B.K.

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cue

Theater

Edited by Logan Hill

Broadway

Previews and Openings

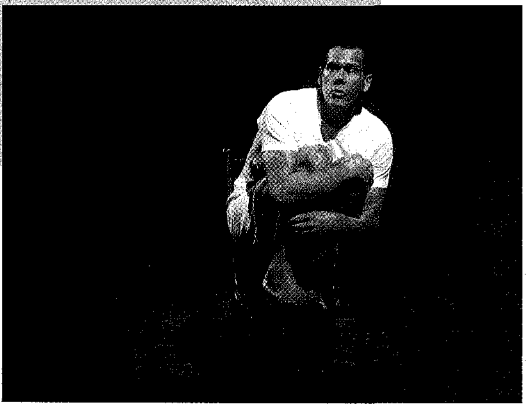
An Almost Holy Picture
Kevin Bacon, a fine stage actor long before *Footloose*, plays Samuel Gentle, a groundskeeper for the Church of the Holy Comforter who struggles to divine some religious truth in Heather McDonald's drama. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 8. In previews for a 2/7 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Bea Arthur on Broadway: Just Between Friends
The wry grande dame Bea Arthur, who won a Tony for her portrayal of Vera Charles in *Mame* and originated the role of the matchmaker Yente in *Fiddler on the Roof*, looks to compete with Elaine Stritch. Accompanied by pianist Billy Goldenberg, she'll sing classics, reflect on decades in the business, and just may touch on *Golden Girls*, the sitcom that made her a household name and, oddly enough, a gay-culture favorite. $50–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/17 opening. Through 3/10. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Opening

Another Side of Bacon

Long before he made his film debut as the Man's toadie in *Animal House* and attained stardom as the Man's nemesis in *Footloose*, Kevin Bacon was once the youngest member of New York's Circle in the Square Theater. And though many cinéasts will never forgive him for *Hollow Man*, theatergoers still laud his turns in plays like *Album*, *Poor Little Lambs*, *Slab Boys*, and *Loot*. Now Bacon has returned to the stage in **An Almost Holy Picture**, the Broadway debut of playwright Heather McDonald. He plays a bumbling, conflicted church groundskeeper in the promising solo drama, which already completed a successful run at the La Jolla Playhouse in 1999, scored the prestigious Kesselring Prize, and was named Best New Play of the Year by the Los Angeles *Times*. In previews for a February 7 opening. (See "Broadway.")



Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D. W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY JOAN MARCUS.

Previews

Bye-Bye Birdies

The Wooster Group is known for its intensive, fluid process, so it's not entirely surprising that company members began **To You, the Birdie! (Phèdre)** as a BBC radio play and ended up, two years later, taking badminton lessons from a former national champion of China. The play "started from a very aural place," explains company co-founder Elizabeth LeCompte, who uses a translation of Racine's classic by the late Wooster Group collaborator Paul Schmidt. "A lot of times, we'll start with a set already intact, but this time we started with a sense of rhythm." Schmidt rendered the tale of a dying queen and her obsessive love for her stepson in "a kind of blank modern language," LeCompte says, "incredibly banal sometimes and incredibly profound sometimes, like pop lyrics." To fully exploit that pop sensibility, a cast including Willem Dafoe, Frances McDormand, and Kate Valk will stage the work as "a soap opera of windows and reflections, confessions and confrontations," replete with video displays and recycled props. The company, which typically loses money on its tiny Performing Garage productions and earns it back with high-profile tours, will open the production at the new 250-seat St. Ann's Warehouse in DUMBO and hopes to at least break even. "We're kind of on tour in our own city, and that's a nice feeling," says LeCompte. "We might not lose money—and we won't miss the good food." And where does the badminton come in? "I just had this . . . *epiphany:* a vision of birdies flying around," says the director, with a chuckle. "Of course, we've learned a lot since the beginning—now we know they're called shuttlecocks." In previews for a February 14 opening. (See "Off-Off Broadway.") L.H.

Rent

The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

★ Sexaholix

John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/10. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Carnival

Debbie Gravitte, Anne Hathaway, Brian Stokes Mitchell, and Douglas Sills star in this Encores! series revival of the Bob Merrill and Michael Stewart musical. $25–80. 2/7–2/9 at 8, 2/9 at 2, 2/10 at 6:30. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Damien

This drama by Aldyth Morris pays tribute to the life and good works of the nineteenth-century priest Father Damien. $20–$25. In previews for a 2/7 opening. Through 2/17. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Fool for Love

Sam Shepard's drama about two former lovers who reunite at a run-down hotel at the edge of the Mojave Desert, directed by Tim Corcoran. $35. Mon.–Sat. at 8. In previews for a 2/14 opening. Through 3/30. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Four

Twentysomething playwright Christopher Shinn found success in a Worth Street production of this drama last year, and has been rewarded with this MTC transfer. Directed by Jeff Cohen, Shinn's drama tracks the lives of four ordinary folks who meet at a Hartford, Connecticut, July 4 celebration. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 2/19 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Further Than the Furthest Thing

Neil Pepe directs an ambitious new drama by Zinnie Harris, in which a volcanic eruption forces residents to flee a small island off the South African coast. The play tracks the refugees' resettlement to a nearby industrial town. $55. Tues.–Sat. at 8, Sat. at 2:30 and Sun. at 2:30 and 7. In previews for a 2/5 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Golden Ladder

Donna Spector's new play about a woman's reconciliation with her family. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. In previews for a 2/12 opening. • Players Theatre, 115 MacDougal St. (212-239-6200).

The Matchmaker

Tony winner Anne Manahan (*The Beauty Queen of Leenane*) plays the witty Kerry County matchmaker Dicky Mick Dicky O'Connor, opposite Des Keogh, in John B. Keane's drama. $35–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. Previews begin 2/5 for a 2/10. Through 3/31. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Occupant

The very busy Edward Albee opens his new drama about Louise Nevelson, the iconoclastic artist known best for her environmental sculpture. The sensational Anne Bancroft plays the artist; Anthony Page directs. $45–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 2/24 opening. • Signature Theatre, 555 W. 42nd St. (212-244-7529).

Now Playing

Are You Dave Gorman?

This surprisingly successful solo show by Dave Gorman is just part of the comedian's dogged effort to track down every other Dave Gorman in the world $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Brutal Imagination

This imaginative work tells the story of the imaginary African-American man who supposedly killed Susan Smith's children. Written by poet-playwright Cornelius Eady, with music by Diedre Murry performed by a jazz quartet, it's based on Eady's striking volume of poetry, *Brutal Imagination*, a finalist for the 2001 National Book Award. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

★ The Castle

William Atherton portrays "K," a man fighting a legendarily vague conspiracy, in Max Brod's very dark comedy based on Kafka's 1922 novel. $40. Tues.–Wed. at 7, Thurs.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/17. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

The Complete Works of William Shakespeare (Abridged)

An uninspired crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ Cymbeline

Director Bartlett Sher and Theatre for a New Audience open their lauded, energetic production of Shakespeare's rarely produced romance after a very successful run in the Bard's homeland. The show romps through country tunes, ancient Rome and Britain, and the Wild West. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. Through 2/24. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Embers

Catherine Gropper's drama about the New York artist Louise Nevelson. $25–$40. Mon.–Sat. at 8, Sat. at 2. Through 2/24. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

Finder's Fee

Wesley Moore's romantic drama transpires in the cor-

PHOTOGRAPH BY MARY GEARHART.

rupt arena of New York real estate. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10. Through 3/3. • Rattlestick Theatre, 224 Waverly Place (212-627-2556).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty.* $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hobson's Choice

Brian Murray and Martha Plimpton star in Harold Brighouse's 1915 comedy about a tyrannical cobbler and his three daughters. David Warren directs. $45. Call for schedule. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

★ Homebody/Kabul

In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America,* a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Homecoming

Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart,* returns with her solo comedic show, directed by Maryann Lombardi. $35. Thurs.–Sat. at 8, Sun. at 7. Through 3/10. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis

Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

★ La Lupe: My Life, My Destiny

Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Cathy Richardson and Catherine Curtin are now joined by pop singer Beth Hart. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Monster

Classic Stage Company presents Neal Bell's new adaptation of Mary Shelley's *Frankenstein.* Directed by Michael Greif (*Rent*), the tale transpires on a vessel sailing for the North Pole. $30–$40. Tues.–Sat. at 8, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Mostly Sondheim

Musical vet Barbara Cook's new solo show arrives in New York after a successful West End run. $40 and $60. Sun. and Mon. at 7:30. Through 2/11. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Murdered by the Mob

Interactive off-line entertainment: a crime unfolds in front of your dinner. $59. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ One Man

The frightening actor Steven Berkoff returns with a suitably dark suite of solo one-acts, including his creepy rendition of *The Tell-Tale Heart,* the masochistic story *Actor,* and *Dog,* a scary drama about an East-Ender who's more cruel than his pet pitbull. $35–$45. Wed.–Sat. at 8, Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

★ Othello

Two of our finest Shakespearean actors take the stage. Keith David plays the title role; Liev Schreiber plays Iago. Former Long Wharf Theatre artistic director Doug Hughes directs. $25–$35. Tues.–Sat. at 8, Wed., Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Perfect Crime

This thriller is the longest-running Off Broadway play of all time. $40. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Peter and Wendy

The ambitious theater company Mabou Mines revives Liza Lorwin's beloved, Obie-winning adaptation of the Neverland saga, which features inspired puppetry by the likes of Basil Twist and Jane Catherine Shaw. Lee Breuer directs. $10–$30. Call for schedule. Through 2/24. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Phantom Lady

The founder of Repertorio Español, René Buch, directs Pedro Calderón de la Barca's classic, a ghostly drama about a sheltered aristocratic widow. $28–$35. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Runt of the Litter

Bo Eason's semi-autobiographical solo show tracks the life of a little kid who becomes a very big NFL athlete. $37.50. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 3/10. • MCC Theater, 120 W. 28th St. (212-206-1515).

The Shape of Things

Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men.* The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Siameses Show con Tola and Maruja

Colombian actors Bernardo Cardona, Carlos Mario Gallego, and Sergio Valencia star in this rambunctious comedy about two sets of twins. Also in repertory at Repertorio Español: *Vieques, La Gringa, La Casa de Bernarda Alba,* and *Casa Propia.* $25–$40. Call for schedule. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

★ Sorrows & Rejoicings

Judith Light, Charlayne Woodard, and John Glover all star in Athol Fugard's South African drama about a black woman and a white woman who meet at a lover's funeral. Fugard also directs. $35–$50. Tues., Thurs.–Sun. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. Through 2/24. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp

A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Syndrome

Kirk Wood Bromley's new drama about the life of a man with Tourette's amps up the reality when Joshua Lewis Berg, an actor who really has Tourette's Syndrome, plays the lead. Rob Urbanati directs. $35. Wed.–Sat. at 8. Through 2/9. • Greenwich Street Theatre, 547 Greenwich St. (212-604-255-3940).

★ The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tape

Already adapted into a film directed by Richard Linklater, Stephen Belber's intimate drama about three friends who reunite ten years after their high school graduation returns to the stage. Belber has expanded the drama considerably, and forsaken Hollywood gentry for members of its original Off-Off Broadway cast. $25. Tues.–Sat. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

PLAYBILL
Majestic Theatre
GOLDEN BOY
THE PAJAMA GAME
The PLAYB
for the St. Jam
Imperial Theatre
PLAYBILL
CARNIVAL!

Onstage

Carnival Cruises In

City Center kicks off its annual **Encores!** series this week with Bob Merrill and Michael Stewart's romantic ("Love Makes the World Go 'Round") musical *Carnival.* From February 7 to February 10, Kathleen Marshall will direct the beloved Broadway vets Debbie Gravitte, Brian Stokes Mitchell, and Douglas Sills, along with Anne Hathaway. (Ask your kid about her; she played the young lady in Disney's *The Princess Diaries.*) *Carnival* is the first in a trio of generation-old shows that will descend on City Center this year. Look out for *Golden Boy,* the Charles Strouse–Lee Adams musical about a prizefighter who boxes his way out of Harlem, and *The Pajama Game,* the campy Richard Adler–Jerry Ross tale of a labor revolt in a garment factory, later this spring. (See "Off Broadway.")

PHOTOGRAPHS BY PHOTOFEST.

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 2/20: Barbara Barrie, Stefanie Powers, and Lillias White. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off–Off Broadway

Arms and the Man/The Dance of Death
Two productions, in repertory: Ernest Johns directs George Bernard Shaw's wartime comedy and Karen Lordi directs August Strindberg's dark classic. $15–$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Belly Up
Tom Bondi and Mark Holt play eighteen seedy nightcrawlers. $20. Wed.–Sat. at 8. • Sanford Meisner Theatre, 164 Eleventh Ave., at 22nd St. (212-592-3480).

Criss Angel Mindfreak
A futuristic illusion and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

★ Dead Tech
Here's executive director, Kristin Marting, heads to DUMBO, where she'll use that legendary "loftlike" space to stage a large-scale multimedia adaptation of Ibsen's *The Master Builder.* Marting and Celise Kalke have stripped Ibsen's classic down to two characters and then exploded it with evocative samples from architectural texts and a new score by composer Todd Griffin. $15–$18. Wed.–Sun. at 8. Through 2/23. • Puritan Iron Foundry, 56 Water St., Brooklyn (212-647-0202).

Dream Star Café
Crystal Field directs a new drama about friends in a Western-themed Illinois bar, by Puerto Rican poet Jack Agüeros. Thurs.–Sat. at 8, Sun. at 3. Through 2/24. • Theater for the New City, 155 First Ave. (212-254-1109).

Erotic Adventures in Venice
A politician sets up a brothel in a cemetery in Mario Fratti's furious satire, which lambasts recent Italian political scandals. $15. Thurs.–Sun. at 8, Sun. at 2:30. 2/7–2/24. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Glimmer
Inspired by crop circles, the women of the performance troupe Lava dive through hoops, somersault across the floor, square-dance, and tightrope-walk, in their latest athletic performance. $20. Thurs.–Sat. at 8. 2/8–2/16. • The Kitchen, 512 W. 19th St. (212-255-5793).

★ The Guys
Bill Irwin joins Sigourney Weaver in Anne Nelson's two-person drama about a fire captain, written shortly after September 11. $55. Tues.–Sat. at 7, Sun. at 3. Through 2/9. • The Flea, 41 White St. (212-226-2407).

I Think I Ken/Wallflower
A campy musical romp starring Ken and Barbie./Elizabeth Anderson's new drama about four misfits who clash on homecoming night. $15. Call for schedule. Through 2/17. • Here, 145 Sixth Ave. (212-647-0202).

Japa-Rica
Masayasu Nakanishi's autobiographical solo show, subtitled "A Crash Course in Being American," satirically limns the actor's painful journey from Japan to the Manhattan stage. $15. Wed.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. 2/6–2/10. • Trilogy Theatre, 341 W. 44th St. (212-592-3072).

Lapis Blue Blood Red
Cathy Caplan's drama about the Italian baroque artist Artemisia Gentileschi coincides with the Met's exhibition of the artist's works. $30. Tues.–Sat. at 8:30, Sat. and Sun. at 4. • Here, 145 Sixth Ave. (212-647-0202).

Life Is a Dream
Pedro Calderon de la Barca's imagistic classic is revived by Edge Theater. Thurs.–Sun. at 8. Through 2/16. • Walker Space, 46 Walker St. (212-414-5136).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)
The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." $15. Tues., Thurs.–Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, etc. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Native Son
Christopher McElroen's adaptation of the Richard Wright classic, endorsed by Wright's widow and daughter, returns in time for Black History Month. $15. Thurs.–Sat. at 8, Sun. at 3. Through 2/24. • HSA Theater, 645 St. Nicholas Ave at 141st St. (212-539-8828).

No Live Girls: A Times Square Festival
To celebrate the Show World porn palace's transformation into Todo con Nada's theater, the company will stage David Rabe's *In the Boom Boom Room,* Genet's *The Balcony,* and a number of short works. $18. Call for schedule. Through 2/24. • Todo con Nada Show World, 685 Eighth Ave., at 42nd St. (212-586-7829).

Our Town
Jack Cummings III directs Thorton Wilder's 1938 Americana drama. $15. Wed.–Sat. at 8, Sun. at 3. 2/9–3/3. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Permanent Visitor
A festival of plays celebrating the playwright and novelist Dawn Powell. $15. Call for schedule. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

Post Traumatic Slave Syndrome
Kamal Sinclair Steele's multifaceted take on the legacy of slavery returns with a rewritten second act. $20. Thurs.–Sat. at 8, Sun. at 5. Through 2/24. • Baha'i Center Theater, 53 East 11th St. (212-802-9350).

The Ring: The Operatic Era Laboratory
Target Margin stages five original pieces that probe aspects of Richard Wagner's *The Ring.* $5. Call for schedule. • Flamboyan Theatre, 107 Suffolk St. (212-358-3657).

Seamus Heaney's The Cure at Troy
Kevin Osborne directs Heaney's masterful translation of the ancient Greek tragedy *Philoctetes.* $19. Thurs.–Sat. and Mon. at 8, Sun. at 3. • Blue Heron Arts Center, 121 E. 24th St. (212-979-5000).

The Spirit Factor
Performer Peggy Pettitt (*Wild Steps, Caught Between the Devil and the Deep Blue Sea*) returns with a take on take on her recent year in Senegal. $17. Thurs.–Sun. at 7:30. 2/7–2/24. • P.S. 122, 150 First Ave. (212-477-5288).

★ Tartuffe
Gerald Anthony, Crista Moore, and Keith Reddin star in Jeff Cohen's new version of the Moliere comedy, set in 1930s Manhattan. $15. Thurs.–Sat. at 8, Sun. at 3. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

★ To You, The Birdie! (Phèdre)
The Wooster Group makes a rare Brooklyn excursion to stage an ambitious adaptation of Racine's *Phèdre,* as translated by Paul Schmidt. The company's ever-inspired regulars, Willem Dafoe and Kate Valk, will join the terrific Frances McDormand to stage a fractured fantasy of a tale in a high-tech environment of digital images. The performance marks the opening of the new 250-seat St. Ann's Warehouse, formerly a spice factory. $25–$30. Tues.–Sat. at 8, Sat. at 3. Through 3/9. • St. Ann's Warehouse, 38 Water St., Brooklyn (212-966-3651).

2 for 1
Three graduates of the Ringling Bros. Clown College clown around with whoopee cushions, torches, trampolines, and more. $12. Thurs.–Sat. at 8, Sun. at 3. • 111 West 42nd St., 111 W. 42nd St. (212-631-5819).

Unequalibrium
A new solo show by Alexander Lyras (*desperelics*) introduces a science teacher, a plumber, a laid-off Web designer, and an attorney in a variation on Homer's *Odyssey.* $30. Fri. and Sat. at 8, Sun. and Mon. at 7. • Gene Frankel Theater, 24 Bond St. (212-462-3107).

Opening

Ashore Thing

Some new shows leave you sighing, "Oh, another romantic comedy" or "Oh, more Chekhov in drag." But the premises of other dramas, like **Further Than the Furthest Thing** (featuring Robert Hogan and Jenny Sterlin, pictured), raise concerns like "How the hell are they going to pull this off?" This ambitious new play, by the Off Broadway rookie Zinnie Harris, takes place on a remote Atlantic island (pop. 170 or so) and tracks the island's residents after a volcanic eruption forces everyone to flee to Southampton, England. Stranger yet, the drama is based on stories from Tristan da Cunha, a real island where a similar disaster and dislocation occurred and where Harris's grandfather, a priest, was stationed many years ago. Fortunately, the experienced director Neil Pepe—long accustomed to translating difficult material as the artistic director of the Atlantic Theater Company—should be up to the considerable challenge. (See "Off Broadway.")

PHOTOGRAPH BY JOAN MARCUS.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

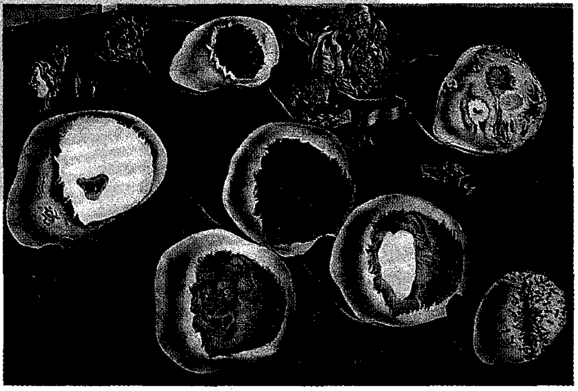
Georg Baselitz
Two sculptures from 1994 covered in patterned cloth and a group of watercolors from 1998; through 3/30. • Werner, 4 E. 77th St. (212-988-1623).

Emily Cheng
Semi-abstract paintings that depict elements of Buddhist, Renaissance, and Chinese art in transparent layers; through 2/23. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

On View

Surreal Love

If there was one constant in Surrealism, it was a predilection for erotic subject matter. Cloaked or bared, the human body was frequently portrayed to evince desire—lust for the unknown or mysterious, perhaps, but lust nonetheless (pictured, Salvador Dalí's *The Accommodations of Desire*, 1929). Think of Hans Bellmer, of Dalí, of Man Ray—or of our own Dorothea Tanning and Louise Bourgeois, still sexy after all these years! You can take the kids to **Surrealism: Desire Unbound**, which heated up London's Tate Modern last fall, but why not make it a Valentine's outing? At the Metropolitan Museum of Art, 1000 Fifth Avenue, at 82nd Street; February 6 through May 12.



★ Adam Dant
Ink drawings that depict humorous scenes of daily life, by a British artist known for his newspaper column *Donald Parsnip's Daily Journal*; through 3/2. • Baumgold, 74 E. 79th St. (212-861-7338).

★ Willem de Kooning/Stephen Sollins
An exhibition of works on paper chronicling the artist's development from his stately Ingres-influenced drawings of the late thirties to his explosive Abstract Expressionist "women" works of the early fifties/Large-scale, multipanel drawings on the pages of a mail-order camping-and-sporting-goods catalogue, and clear resin sculptures cast from trumpet and trombone mutes. Through 3/2. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Sophie Matisse
Paintings that are almost exact copies of famous paintings by Degas, Gauguin, Homer, and others, except for the fact that all human and animal figures in the original works have been removed, by a great-granddaughter of the French artist; through 3/2. • Naumann, 22 E. 80th St. (212-472-6800).

Judith Rothschild
Paintings, reliefs, and works on paper that were created by the New York artist (1921–1993) during the early and latter part of her career; through 3/2. • Knoedler, 19 E. 70th St. (212-794-0550).

57th Street Area

Marco Arce
Small-scale paintings of fragments of objects in the artist's studio; through 3/2. • Barquet, 41 E. 57th St. (212-644-9090).

Janet Fish
★ Vividly colored, light-filled paintings of tabletop arrangements of flowers, plants, fruits, and domestic objects, many of which function as a visual diary; through 3/2. • DC Moore, 724 Fifth Ave. (212-247-2111).

Sean Henry/Oscar Bluemner
Slightly smaller than life-size sculptures of working-class people in London that were modeled in clay, then cast in bronze and painted, by a British artist/Drawings and watercolors of landscapes in New York and New Jersey that were made by the German artist after he immigrated to the United States in 1892. Through 3/2. • Forum, 745 Fifth Ave. (212-355-4545).

Loren MacIver
★ Paintings and drawings from the late 1930s and early 1940s, when the artist was exhibiting at Pierre Matisse Gallery in New York and developing her poetic style of representation of objects drawn from her daily life in Greenwich Village, Cape Cod, and Key West; through 3/23. • Alexandre, 41 E. 57th St. (212-755-2828).

★ Grandma Moses
Unfussy, charming paintings and embroiderings of New York farm scenes from the forties and fifties by the self-taught American artist (1860–1961); through 3/16. • St. Etienne, 24 W. 57th St. (212-245-6734).

Joe Naujokas/Sandi Seltzer Bryant
Paintings of views of lower Manhattan based on photographs the artist took from the top of the World Trade Center shortly before September 11/Colorful abstract paintings inspired by the artist's train journeys in Europe. Through 2/28. • Perlow, 41 E. 57th St. (212-644-7171).

Pablo Picasso
The artist's love of printmaking as demonstrated through examples of multiple states of his prints, among them three states of eighteen prints of *Portrait de Jacqueline en mariée, de face I* (1961) and a state from *Quatre femmes nues et tête sculptée* (1934); through 3/10. • Krugier, 41 E. 57th St. (212-755-7288).

★ Leon Polk Smith
Fourteen circular abstract paintings from 1955 that marked a radical change from the artist's earlier Mondrian-influenced work and were inspired by simple line drawings of tennis balls, basketballs, and baseballs that he saw in an athletic catalogue; through 3/30. • Washburn, 20 W. 57th St. (212-397-6780).

★ Esteban Vicente
A memorial exhibition of the Abstract Expressionist's luminously colored paintings and works on paper; through 3/2. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Andrew Young/Laurie Hogan
Collages of hand-painted papers that depict images of flora and fauna reminiscent of nineteenth-century natural-history illustrations/A series of painted portraits of animals that plays on the idea of a collection and the impulse to collect. Through 2/23. • Littlejohn, 41 E. 57th St. (212-980-2323).

Kevin Zucker
Paintings of vacant lobbies, auditoriums, and other semi-public spaces that suggest alienation and impending drama; through 3/2. • Boone, 745 Fifth Ave. (212-752-2929).

SoHo and TriBeCa

★ Alighiero e Boetti
Paper-on-canvas works from the artist's "Biro" series of the seventies and eighties, in which he and his assistants used blue, red, green, and black ball-point pens to create graphlike compositions often containing puzzles, puns, and linguistic codes; through 3/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

Colette
New artworks and installations that are intended to erase the artist's past; through 3/2. • Egizio's Project, 596 Broadway (212-226-8537).

Tim Hawkinson/Tara Donovan
A monumental, pneumatic, music-producing sculpture of billowing translucent polyethylene and nylon netting that was inspired by *Moby-Dick;* through 3/29/A sculpture constructed from 18,000 cut pencils that spreads amorphously across the gallery floor; through 2/28. • Ace, 275 Hudson St. (212-255-5599).

Lori Hersberger
An installation of iconic American objects and images that is intended to induce a feeling of emptiness; through 3/9. • Swiss Institute, 495 Broadway (212-925-2035).

★ Lizbeth Mitty
Romantic, expressionistic paintings of New York City, including the artist's vision of the World Trade Center attack as seen from her TriBeCa studio's windows; through 3/2. • Pelavin, 13 Jay St. (212-925-9424).

★ Irving Petlin
Large-scale pastel drawings on linen that represent the artist's speculations and meditations on Old Testament mythology; through 3/30. • Kent, 67 Prince St. (212-966-4500).

Carolee Schneemann
A selection of photographs, drawings, and videos of performances from the past four decades; through 3/9. • P•P•O•W, 476 Broome St. (212-941-8642).

Alan Suicide
Totemic aggregations of electrical lights; through 2/23. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

Greg Bogin
Slick-surfaced, vividly colored paintings of minimal

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

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forms; through 3/2. • Boone, 541 W. 24th St. (212-752-2929).

Eneas
Painted portraits of leaders in the arts, business, and society, which, though based on photographs, required a sitting in the artist's studio; through 3/3. • Mansion, 504 W. 22nd St. (212-505-9577).

Peter Garfield
Digitally manipulated photographs, sculptures, drawings, and a video installation; through 3/2. • Feigen, 535 W. 20th St. (212-929-0500).

Ewan Gibbs
Drawings based on the artist's photographs of the façades of hotels in Iceland and Germany; through 3/2. • Morris, 465 W. 23rd St. (212-727-2752).

Teresa Hubbard/Alexander Birchler
Two video projects by an Austin, Texas–based artist team; through 2/16. • Bonakdar, 521 W. 21st St. (212-414-4144).

★ Neil Jenney
A selection of the artist's early sculptures of the sixties, including bent aluminum works from his "Linear Pieces" and *The Joanne Duffy Piece* (1968), a corrugated tin work that was one of his many sculptures named after art dealers; through 3/2. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

★ Ed and Nancy Reddin Kienholz
The first New York exhibition of *The Hoerengracht* (1984–88), a life-size tableau with eleven female mannequins that was the artists' fictional representation of Amsterdam's Red Light district; through 2/25. • Pace Wildenstein, 534 W. 25th St. (212-421-3292).

★ Peter Schuyff
Paintings whose patterned, vaguely Harlequinesque fields of line and color were inspired by the handkerchief in Raphaelle Peale's 1825 painting, *Venus Rising From the Sea—A Deception*; through 2/23. • Maynes, 529 W. 20th St. (212-7741-3318).

Tunga
Recent sculptural works by the Brazilian artist; through 3/2. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

★ Cy Twombly
Lepanto, one painting in twelve parts that depicts a panoramic portrayal of a sixteenth-century sea battle; through 2/26. • Gagosian, 555 W. 24th St. (212-741-1111).

Charlotta Westergren
Fanciful paintings, sculptures, wall works, and videos relating to the artist's Swedish childhood and the folklore that enriched it; through 2/23. • Deee/Glasoe, 545 W. 20th St. (212-924-7545).

Group Shows

Madison Avenue and Vicinity

Berry-Hill
"Visions of Italy," seventeenth- and eighteenth-century paintings of Italian cityscapes and landscapes by Italian and Northern European artists, among them Bellotto, Guardi, Lorrain, Van Bloemen, and a group of Italian drawings from the collection of Aldega/Gordon; through 3/2. • 11 E. 70th St. (212-744-2300).

CDS
"Erotica and the Like," sexually themed paintings, drawings, sculptures, and etchings by Balthus, Bellmer, Bonnard, De Kooning, Freud, Graham, Picasso, others; through 3/30. • 76 E. 79th St. (212-772-9555).

★ Graham
"A Cascade of Scales," paintings, drawings, and sculpture in which imagery or scale suggests radical expansion or contraction, by Cabessa, Dingilian, Flexner, Judge, Mann, Murado, Obrosey, Takenaga, others; through 2/23. • Graham, 1014 Madison Ave. (212-535-5767).

Schlesinger
"In the Details," collages, paintings, drawings, and works in other media that are distinguished by their labor-intensive processes, by Baron, El Hanani, Johnson, McEneaney, Tanguy, others; through 2/28. • 24 E. 73rd St. (212-734-3600).

★ Ubu
"Behind the Surrealist Curtain: Sex, Sensuality, and Silence," an exhibition of intimately scaled photographs, prints, collages, paintings, and objects by Cornell, Dalí, Duchamp, Magritte, Ubac, and others, curated by Timothy Baum; through 3/16. • 16 E. 78th St. (212-794-4444).

57th Street Area

Rosenfeld
"African-American Art: 20th-Century Masterworks, IX," works on paper, paintings, sculpture, and photography by more than 30 artists, including Crichlow, Delaney, Lawrence, Tanner, others; through 3/9. • 24 W. 57th St. (212-247-0082).

Zabriskie
"Surrealist Collage," collages by Agar, Bucaille, Ernst, Cornell, List, others; through 2/23. • 41 E. 57th St. (212-752-1223).

SoHo and TriBeCa

Apex Art
"Unjustified," works by Brown, Kolon, Moyer, Saks, Sun, others, curated by Kerry James Marshall; through 3/2. • 291 Church St. (212-431-5270).

Artists Space
"Context and Conceptualism: Siemon Allen, Melissa Gould, and Coco Fusco," works in various media by three internationally known artists who address or reflect on nationality, identity, and memory; through 3/2. • 38 Greene St. (212-226-3970).

Exit Art
"Reactions," visual and poetic contributions on 8½-by-11-inch pieces of paper by over 900 individuals from around the world capturing how the events of September 11 altered their lives, and original artworks from *September 11*, two graphic novels of reactions from comic-book writers and artists, the sale of which benefits organizations aiding families of victims of the September 11 tragedy; through 3/30. • 548 Broadway (212-966-7745).

Ross
"A Return to January '82: The Corcoran Show Revisited," works by twenty artists who were featured in the Corcoran Gallery's 1982 show "Black Folk in America: 1930–1980," among them Aaron, Dawson, Doyle, Edmondson, Tolliver, Traylor, Yoakum; through 3/16. • 568 Broadway (212-343-2161).

Chelsea

Erben
"Substatic," paintings, installations, and photography indicating activity beneath their still forms, by Emerson, Fuchs, Grant; through 3/3. • 516 W. 20th St. (212-645-8701).

★ Greene Naftali
"Pictures," works by Douglas, Graham, Goldblatt, Orozco, Pfeiffer, Ryman, Snow, others; through 3/23. • 526 W. 26th St. (212-463-7770).

Other

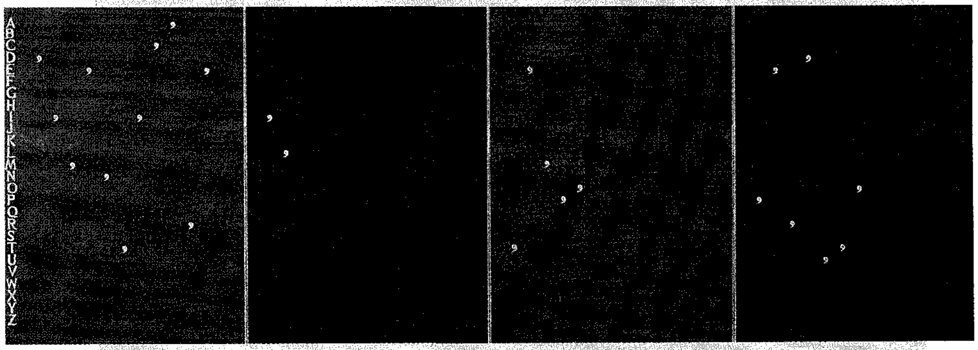
New York Studio School
"Family Line," drawings and paintings by Anne and Jason Harvey, and by their son, Steven Harvey; through 2/23. • 8 W. 8th St. (212-673-6466).

Scandinavia House
"Strictly Swedish," objects representative of the latest trends in Swedish design, by Axelsson, Celsing, Theselius, others; through 4/7. • 58 Park Ave. (212-879-9779), Tues.–Sat. 12–6; $3.

Talent

Fine Penmanship

Before **Alighiero e Boetti** (1940–1994) began his collaborative "embroideries"—the map- and puzzlelike compositions he conceived and had embroidered by Afghan craftswomen from the mid-eighties to the early nineties—the eclectic Italian artist was fine-tuning his ideas in his "Biro" series of the seventies and eighties, works in ballpoint pen on paper mounted to canvas that look like monochromatic paintings. Often multipaneled, the "Biro" pieces (pictured, *Dimenticare il Tempo Perduto,* 1982) were executed by Boetti's assistants, who used standard green, red, blue, and black pens to make repetitive markings on sheets of paper, leaving exposed white ground to reveal Boetti's complex systems of commas, letters, and other linguistic codes. At Sperone Westwater, 121 Greene Street; through March 2.



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Photography

Bateman
Portraits by Amy Arbus, Richard Kagan, Laura Nash, Gail Thacker, others; through 2/19. • 560 Broadway (212-227-1431).

Ruth Bernhard
Form-emphasizing still lifes and nudes from the forties to the early seventies that show the influence of the photographer's mentor Edward Weston; through 2/28. • Stevenson, 338 W. 23rd St. (212-352-0070).

Edward Burtynsky
Monumental photographs of abandoned ships on

beaches in Chittagong, Bangladesh; through 3/2. • Cowles, 537 W. 24th St. (212-925-3500).

Cook

Portraits of women by women photographers, among them Diane Arbus, Vanessa Beecroft, Renee Cox, Nan Goldin, Katy Grannan, Nikki S. Lee, others; through 3/30. • 1063 Madison Ave. (212-737-3550).

Robert Frank

Photographs taken between 1948 and 1961 in Peru, Paris, London, Venice, New York, Wyoming, and Idaho, through 2/23 (at Miller), and recent diaristic work and vintage prints from the fifties and sixties, through 2/23 (at Pace/MacGill Chelsea). • Miller, 20 W. 57th St. (212-397-3930) and Pace/MacGill Chelsea, 534 W. 25th St. (212-759-7999).

ICP

"New Histories of Photography 3—The First Snapshots: At Home and Abroad," 60 pioneering Kodak snapshots from the 1880s and 1890s, from the collections of ICP and the George Eastman House in Rochester, New York; through 3/17. • "Foreign Body: Photography and the Prelude to Genetic Modification." A look at the way individuals were portrayed between 1852 and 1945 in medical and scientific photography, portraiture, and popular imagery; through 3/17. • "Another Vietnam: Pictures of the War From the Other Side." An exhibit of more than 120 black-and-white photographs by Vietnamese soldier-photographers, co-organized by ICP and National Geographic; through 3/17. • "Hidden Truths: Bloody Sunday 1972." Photographs by Fulvio Grimaldi, Fred Hoare, Gilles Peress, Robert White, and others documenting the protest march in Derry, Northern Ireland, in which 13 civilians were killed by British soldiers; through 3/17. • 1133 Sixth Ave., at 43rd St. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $8, $6 students and seniors

Marvin E. Newman

Vintage photographs of Wall Street in the fifties; through 3/2. • De Lellis, 47 E. 68th St. (212-327-1482).

Artur Nikodem

Vintage silver prints of the Austrian artist's models and lovers, including his two wives; through 3/2. • Mann, 210 Eleventh Ave. (212-989-7600).

Irving Penn

Color still-lifes made between 1947 and 2001, by this photographer whose work is currently the subject of exhibitions at the Metropolitan Museum of Art and the Whitney Museum of American Art; through 2/23. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

★ Leni Riefenstahl

Photographs taken in Germany in the thirties recording the 1936 Berlin Olympics and daily screenings of the filmmaker-photographer's films *Olympia* (1940) and *Triumph of the Will* (1934); through 3/8. • Boesky and Kennedy Boesky, 535 W. 22nd St. (212-680-9889).

★ Throckmorton

"Diego y Frida," photographs of the Mexican artists Diego Rivera and Frida Kahlo taken by their friends and colleagues, among them Lucien Bloch, Manuel and Lola Alvarez Bravo, Leo Matiz, and Tina Modotti; through 3/2. • 153 E. 61st St. (212-223-1059).

UBS/PaineWebber

"A Thousand Hounds: A Walk With Dogs Through the History of Photography," images of dogs from the past 150 years, from the book *A Thousand Hounds* (Taschen, 2000), featuring photographs by Erwitt, Lartigue, Man Ray, Steichen, Warhol, Wegman, others; through 3/29. • 1285 Sixth Ave. (212-713-2885).

Lloyd Ziff

Black-and-white photographs that capture unusual moments in everyday life; through 2/28. • Rice, 325 W. 11th St. (212-366-6660).

Museums

American Craft Museum

"Mikromegas." Whimsical stickpins by well-known jewelry designers; through 4/28. • "Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum

★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History

"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum

"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 3/3 • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

★ "Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center

"Anna Maria Maiolino: A Life Line/Vida Afora." Drawings by an Italian-born Brazil-based conceptual artist also known for her sculpture, performances, installations, and photographs; through 2/21. • "Suzan Frecon: drawing painting." Approximately 50 of the American abstract artist's watercolors from the nineties, on view in the Drawing Center's Drawing Room, at 40 Wooster St.; through 2/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Seeing and Believing: The Art of Nancy Burson." A survey of more than 100 photographs and multimedia artworks by this artist known for her digitally enhanced composites focusing on the human face; 2/12–4/20. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3. • ★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; admission for Norman Rockwell is $15; general admission $12, $8 students and seniors.

Jewish Museum

"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; 2/6–5/12. • ★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5. • "Benjamin Brecknell Turner: Rural England Through a Victorian Lens." Approximately 40 photographs of the English countryside in the 1850s that

Photography

Pictures of Faith

It was during a visit to a 1969 MOMA exhibition, "The Machine as Seen at the End of the Mechanical Age," that Nancy Burson, then a painter, changed course. "I had never seen art that was interactive," Burson says. "When I left, I wanted to build a machine that would show people what they looked like older." There was just one problem—the technology Burson needed hadn't been developed. The artist, who is now having her latest and most comprehensive museum retrospective, **Seeing and Believing: The Art of Nancy Burson** (NYU's Grey Art Gallery, 100 Washington Square East; February 12 to April 20), went on to develop software for updating images of missing children (she worked on cases for the FBI, at first creating an image of Etan Patz as he would have looked at 13) and continued making composites of faces. In the past decade, Burson's series have included images of adults who have lost parts of their faces and are wearing prosthetics; children with cranial facial disorders (pictured, *Untitled,* 1991); men who resemble Jesus; and androgynous-looking children. But it is "The Healers," begun in 1996, in which Burson claims to have actually captured the frequency of the energy produced by hands-on healers—one, of Gary Douglas, shows his torso intercepted by a shaft of orange light that Burson says she did not see when she shot the picture—that is her most astonishing work to date. "When you stand in the presence of people who are powerful, you take on their energy," says Burson, who has herself become a healer. "It's my job to shift people's visions, to connect the human race." E.N.

depict ruined abbeys and castles, thatched barns, cottages, and other picturesque subjects; through 4/21. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Museum of Modern Art
"Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design
"Architects of the Academy." Watercolors, drawings, floor and site plans, and photographs by architects who were or are Academy members, among them Henry Bacon, Cass Gilbert, Nathaniel Alexander Owings, Edward Stone, and I. M. Pei; through 4/14. • "Modernism & Abstraction: Treasures From the Smithsonian American Art Museum." Works on loan from the Smithsonian by Willem De Kooning, Philip Guston, David Hockney, Ellsworth Kelly, and others; 2/6–4/7. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon–5, Fri. 10–6, Sat. and Sun. 10–5; $4.50–$8.

Neue Galerie
★ "New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11–7; Sun. 1–6; $10, $7 students and seniors.

New Museum of Contemporary Art
★ "Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • "New Additions to the Altoids Curiously Strong Collection." Twenty works in various media that were recently acquired by Altoids for the museum's permanent collection, by Bransford, Easterson, Espinosa, Kahlhamer, Scott, Tse, others; through 2/17. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library
★ "Japanese Treasures: Narrative Hand Scrolls From the Spencer Collection." Sixteenth- and seventeenth-century scrolls from the Library's Spencer Collection that recently underwent conservation treatment in studios at the Tokyo National Museum and the Kyoto National Museum; through 3/2. • "Drawings by Charles Addams: *Un*real Estate." A selection of drawings by the New Yorker cartoonist, of images ranging from tantalizing conditions in Hell to less than comforting settings of Mother Goose's nursery rhymes; through 6/29. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • "WTC: Monument." An exhibition chronicling the conception, design, construction, and destruction of the World Trade Center through a film, photographs, and the only extant architectural model by Yamasaki Associates; through 5/5. • "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade." Photographs, drawings, and archival material chronicling the history of the parade; through 2/17. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25. • *2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors* and children.

Studio Museum in Harlem
"Yinka Shonibare." Fabric-covered, life-size mannequin figures and photographic self-portraits by a Nigerian-born, London-based artist whose work explores notions of "high art" and "low art" and "Britishness" and "Africanness"; through 3/31. • "Africaine: Candace Breitz, Wangechi Mutu, Tracey Rose, and Fatimah Tuggar." Photo-based works that examine lineages of representations of the African female body by four African artists working in the United States and abroad; through 3/31. • "Race in Digital Space." Works created by 50 artists between the late sixties and the present that use film, video, audio, new media, and web techniques to explore the effects of technoculture on the social constructions of race and ethnicity; through 3/31. • "Collection in Context: Recent Photography Acquisitions." Works by Jules Allen, Dawoud Bey, Gordon Parks, Carrie Mae Weems, and others; through 3/31. • "James VanDerZee." A selection of prints by the Harlem photographer (1886–1983) from the James VanDerZee archive, of which the Studio Museum is the custodian; through 3/31. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art
★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • "Paul Pfeiffer." A new video installation by the 2000 Bucksbaum Award winner and Whitney artist-in-residence; through 2/24. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Jane Hammond: Back Stage—Secrets of Scene Painting." A monumental, site-specific painting that fills the back wall of the gallery with a series of overlapping vignettes that depict distinct improvisational performances and theatrical spaces; through 4/5. • "Lucky DeBellevue: Khlysty, the Owls, and the Others." An installation of the artist's humorously low-tech sculptures constructed from chenille pipe-stem cleaners; through 4/5. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's
2/6 at 10 and 2: "The House Sale." On view from 2/1. • 20 Rockefeller Plaza (212-636-2000).

Doyle
2/6 at 10: "Fine Furniture, Decorations and Paintings." On view from 2/2. 2/12 at 1: "Dogs in Art." On view from 2/9. • 175 E. 87th St. (212-427-2730).

Swann Galleries
2/7 at 2:30 and 6: "Vintage Posters." On view from 2/2. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH COURTESY OF GREY ART GALLERY/NEW YORK UNIVERSITY.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

★ AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

BarK
The Cowgirl Hall of Fame is lots of fun, but it's sometimes too rowdy for its own good. Which is why the owners have turned the erstwhile private-party room into a separate 40-seat entity with its own bar and a sophisticated menu of "city western cuisine" like ancho-chili-rubbed rack of lamb, corn-bread-crusted pork tenderloin, and pecan-bourbon crème brûlée. "BarK," pronounced "bar K," refers to the woody décor, not the pet policy. • 255 W. 10th St. (212-633-1133). (I–M)

Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M–E)

★ La Brunette
Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I–M)

Lenox Lounge
Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at this recently renovated Art Deco nightclub, which only recently started serving dinner, will barely make a dent in your cash flow. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni and cheese, but can't handle smothered pork chops that are like plywood. • 288 Lenox Ave., nr. 125th St. (212-427-0253). (M)

Les Halles Downtown
Kosher steakhouse Le Marais closed on September 11, and has reopened as the second local branch of Les Halles, home of juicy steak-frites and, when he's in town, chef-writer Anthony Bourdain. New additions to the popular formula: fruits de mer, Chinatown seafood, and a burger for the bear economy. • 15 John St. (212-285-8585). (M)

Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-

OPENINGS

Bouley
On February 8, after a much-publicized gig feeding the rescue workers downtown, the controversial David Bouley welcomes the paying public back to what used to be Bouley Bakery. He's dispensed with the boutique breads, the oven, and the café to make room for lots more seats (and reservations). • 120 W. Broadway (212-964-2525). (E)

Mamá Mexico
At the original uptown branch, it's hard to have a conversation over the margarita-fueled roar. That raucous fate has yet to befall the snazzy new Turtle Bay outpost, with a mezzanine dining room done up in Day-Glo colors and an enormous menu of Mexican standards interspersed with the occasional experiment in Mex-American fusion, like Acapulco-style pasta or the grilled-chicken wrap with pineapple mayo. • 214 E. 49th St. (212-935-1316). (M)

Michael Jordan's the Steak House NYC Wine Salon
This week, the onetime gift shop becomes a civilized spot for commuters and oenophiles to sample three-ounce tastes of Carneros Creek "Las Brisas" Pinot Noir and Stony Hill Chardonnay. Should hunger strike, the kitchen turns out $20 tasting portions of steak or seafood matched with the appropriate wine, like buffalo skewers with green peppercorn sauce and a taste of Trevor Jones "Dry Grown" Shiraz. • 23 Vanderbilt Ave., at 43rd St. (212-655-2300). (E)

Punch & Judy
The Lower East Side's hippest restaurant row has a new wine bar with twenty international selections served by the (Riedel) glass, a Mediterranean-inspired menu, and thirties theater seats bolted to the floor. • 26 Clinton St. (212-982-1116). (M)

Ziggie's Cafe
This independently run coffeehouse is doing its best to fend off Starbucks with local artists, afternoon storytelling, open-mike poetry nights, and jazz and folk performers. Already, the laptop-toting, stroller-pushing neighborhood is showing up for lattes, layer cake, cannolis, and quiche. • 1817 Second Ave., at 94th St. (212-289-0824). (I)

YOUR PERSONAL BEST

Cast a vote for your favorite restaurant in our first-ever "Best of New York" readers'-choice survey. Fill out your ballot today at NYMETRO.COM.

paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

New York Popover

Now that we've all overdosed on pommes frites, crêpes, and empanadas, we're happy to find a new single-specialty-food concept to sink our teeth into. Popovers are those hollow eggy breads that tower over the edge of the muffin tin, and at this Hell's Kitchen storefront, they're stuffed with sweet and savory fillings. In the summer, they'll be the perfect vehicle for homemade gelato. • 789 Ninth Ave., nr. 53rd St. (646-746-0312). (I)

★ Papillon

Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, *in which the ubiquitous goose liver is pickled and* crowned with écume de mer. • 575 Hudson St. (646-638-2900). (M–E)

★ Paradou

There's a feeling of garlic-soaked bonhomie at this cozy bistro à vins named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I–M)

Royal

If Chairman Mao were still laughing, he'd giggle to know there's a slicked-up tablecloth joint on Mott Street touting a "provincial" menu of his favorite dishes. Most everything's larded with torrid red and green peppers to pick out and set aside in hopes of survival . . . absolutely delicious. And the Hong Kong salt-baked squid are amazing, too. • 1 Mott St. (212-964-9650). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

Théo

From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

Thias

The point-and-cook Greek seafood concept popularized at Milos, Avra, and Trata has arrived on the Upper West Side, where charcoal-grilled fish, priced per pound, is featured along with the full complement of hot and cold mezedes and Greek salads, plus nightly specials like rabbit stifado and lamb fricassee. There's also a Greek-style Sunday brunch, a kids' menu, and an ouzeria downstairs. • 103 W. 77th St. (212-721-6603). (M)

2 West

The restaurant at the new Ritz-Carlton in Battery Park serves playful bento boxes and multiculti noodles at lunch, and a dinner menu full of local vittles like sake-braised Hudson Valley foie gras. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, and Stilton soufflé. And the fourteenth-floor bar, Rise, with its spectacular harbor views, has inherited something of the awe-inspiring spirit of the late Windows on the World. • 2 West St. (212-344-0800). (M–E)

Vicala

The only thing odder than finding a sleek, stylish "nouveau Vietnamese" restaurant on Avenue C is finding one on Avenue C right next door to a German beer hall. But here it is, serving elegantly plated renditions of lobster-and-calamari seviche, lemongrass-seared beef carpaccio, and scallops satay, plus customized summer rolls and an international array of wines, all available by the glass. • 111 Ave. C (212-254-2229). (M)

Manhattan

Lower New York

★ Ajisen Noodle

A lot of ramen around town can be disappointing—overcooked noodles in bland broth. But not at Ajisen. The pork-based house soup—one of three broth bases along with curry and miso—topped with sliced roast pork, scallions, and hard-cooked egg, is rich and satisfying, the whole-wheat noodles tender but firm. Even better is the "tenderous ribs" version, which turns out to be soup with slow-cooked boneless pork ribs. *Tenderous* indeed. • 14 Mott St. (212-267-9680). (I)

★ Bubby's

As familiar and dependable as relatives from the old country. Breakfasts are solid and sandwiches two-fisted, and it's one of the few places where ordering meat loaf or roast chicken makes sense. We'll forgive the service that is sometimes as hard to read as the specials blackboard, and the cultural travesty they call an egg cream. You have to make allowances for any place willing to serve rich, lumpy mashed potatoes with almost everything. • 120 Hudson St. (212-219-0666). (I–M)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ Danube

David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's

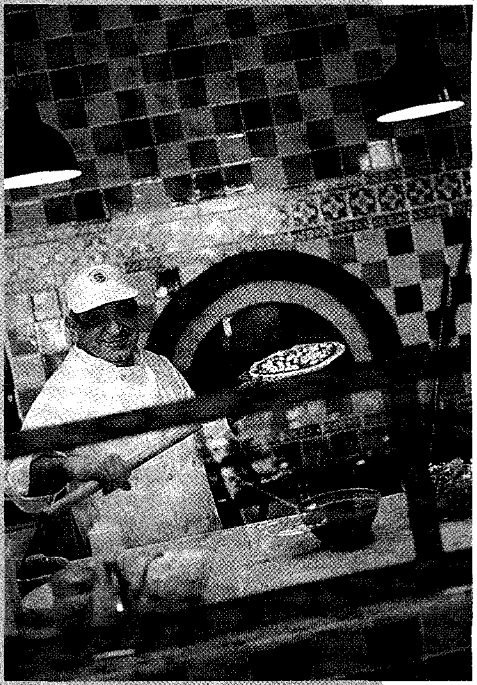
*Eat with the Big Boys at this sprawling, beautifully re*stored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo

What do you get when a French-American food

The Underground Gourmet

Team Players



A good pizzaiolo is hard to find. That's why Salvo Scalia, co-owner of Carroll Gardens' month-old **Savoia**, knows he's lucky to have snagged Alfonso Carusone (pictured), third-generation-Neapolitan pizza man and, until September 11, the pie guy at Gemelli at the World Trade Center. When that restaurant was destroyed, its staff dispersed to other kitchens. But Scalia and his partner, Lisa Nazzaro, reunited three of them at Savoia, their rustic, wood-beamed restaurant and pizzeria, where the menu reflects the owners' respective Sicilian and Neapolitan heritage with dishes like rigatoni alla Norma, bruschetta with caponata, and the classic pizza margherita, named for the queen of the dynasty (Savoy in English, Savoia in Italian) that ruled the kingdom of Italy for 85 years. Scalia, who's had some experience with New York empires—he worked for Pino Luongo and Bice's Roberto Ruggeri—persuaded Carusone to expand on the traditional pizza repertoire with newfangled ingredients like shrimp, pears, and walnuts. "He's not happy putting salmon on," admits Scalia, referring to the "Norvegese" combination of smoked fish, mascarpone, capers, and truffle oil. "We had to work it out." To judge by the tender crusts and scrupulously applied toppings, the two have achieved a satisfyingly tasty, crisp-edged truce. (277 Smith Street, near DeGraw Street, Brooklyn; 718-797-2727.) R.R.

PHOTOGRAPH BY PATRIK RYTIKANGAS.

writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

★ Hampton Chutney Co.
SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, fountain, and addictive dosas and uttapa stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and brownies. • 68 Prince St. (212-226-9996). (I) ($)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

Stella
A breezy American restaurant with a New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, here's your chance—alongside Cornish hen braised with prunes and olives, or a potpie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what co-owner Anna Weinberg calls a "rock-star brunch," served between 1 and 6 P.M. • 58 MacDougal St. (212-674-4968). (M)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Below 14th Street, East

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican pattylike empanadas criollas; and the deliciously sweet cachapa, which arrives under a blanket of melting mild white cheese. • 149 First Avenue (212-387-8949). (I)

★ I Coppi
If this trattoria has the homespun feeling of a family restaurant, it's because the husband-and-wife owners built much of it themselves. Bypass the good brick-oven pizza for the more unusual, and addictively crispy, cofaccini, flavored with garlic and olive oil and topped with artichokes. Risotto addicts will love farrotto, a version made with farro (spelt), prosciutto, and winter squash. • 432 E. 9th St. (212-254-2263). (M)

ike
In some quarters, the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

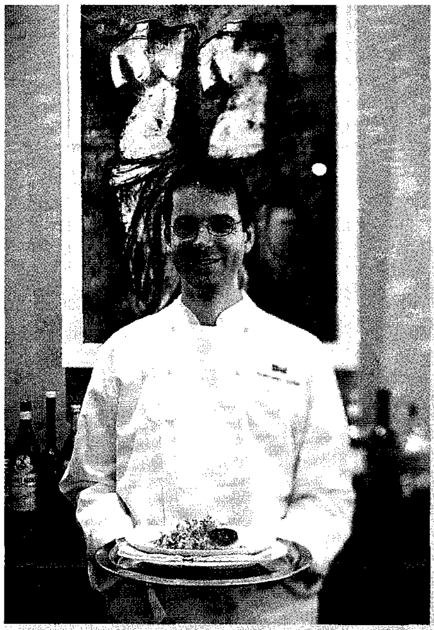
Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

Cafe Alyss
If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particulary good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M–E)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Isla
With its cool-blue Formica tabletops, Miami Beach tile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. Good-looking and savvy scenesters share the seviche sampler, the mussels perfumed with smoked tomato and garlic chips, seafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-2822). (M–E)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and



Event

Bid Two Hearts

In recent years, dining out on Valentine's Day has become the restaurant-industry equivalent of Super Bowl Sunday—a compulsory extravaganza that often leads to indigestion. **Bid** executive chef Matthew Seeber's Valentine's menu, by comparison, is more like Wimbledon, a suave, sophisticated antidote to all the love-potion hoopla. In between four luxurious courses—warm oysters with champagne and caviar, roasted scallops with sea-urchin custard, roasted sirloin with black truffles, and chocolate tart with chestnut sauce—you and yours can listen to romantic music and survey some of the art that's been consigned to Sotheby's and borrowed by Bid for the occasion. If there was ever an excuse for wandering eyes on that most intimate of evenings, Jim Dine's *Double Venus in the Sky at Night* (pictured, behind Seeber) is it. (1334 York Avenue, at 71st Street; 212-988-7730.)

PHOTOGRAPH BY KENNETH CHEN.

ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

★ Midway
Bill Shutz's cooking is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Ask Gael

Am I missing something hot?

Sardines served in the can says it all. Ditto the "nice ordinary name" (as the slightly frazzled co-owner Brian McNally puts it) and the nobody's-home whitewashed façade. The mayhem at 150 Wooster, with the whole shameless Almanach of Gotham and twelve other nations scheming to get in the last time McNally ran a joint all his own, is still vivid. So he's skimping on profile at **Smith**, talking about "just a nice neighborhood place." Is that why the look is so . . . spare? Actually, it's unfinished, he says. Happily, chef Kenny Addington (Eight Mile Creek, '44,' Picholine) really knows how to cook and keeps it clean, as in beet-and-blood-orange salad with goat yogurt, crusted lamb shank with parsnip purée, and an elegant Long Island duck, just roasted rosy pink. Soon there will be art on the walls and SMITH in red neon out front (to compete with the nearby tattoo parlor), and if there's a lemming crush, McNally will deal with it. "But maybe nobody will come," he broods. "As problems go, that's not as desirable." (64 East 1st Street; 212-260-3189.)

Stonewall Bistro
The legendary bar's sister bistro has a laid-back Parisian feel and a menu with something for everyone, including a Black Angus burger, Chilean sea bass, and hanger steak with wild-mushroom jus, not to mention a $12.95 early-bird prix fixe menu. Veteran piano man Jerry Scott provides the soundtrack. • 113 Seventh Ave. So. (917-661-1335). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante
Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo frutti di mare are among several entrées served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. So, practically, do the 20 various versions of martinis. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I–M) ($)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

★ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

★ Picasso Cafe
Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops. • 43 E. 29th St. (212-696-4488). (I–M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

★ Veritas
Does the wine list make the restaurant? If you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) complements the cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

B.B. King's Blues Club & Grill
B.B. King's doesn't pack fans in like anchovies as so many music spots do, and the down-home grub is downright eatable. Indeed, the rock-shrimp popcorn is amazing—hot and greaseless; the pulled-pork sandwich is good enough, as is the tempura-fried calamari; and the Cajun cobb comes with smoked ham, bacon, and deviled eggs as good as Mom's. • 237 W. 42nd St. (212-997-4144). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy

PHOTOGRAPH BY PATRIK RYTIKANGAS.

owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, duck cassoulet, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced. With inventive cooking like this, even the recently redone room—so French when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an aquittal) on these saloon-like premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list. • 210 E. 46th St. (212-687-4855). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

★ Christer's
No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypical oak-board-baked filet. And even though he acquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely from other culinary styles. The cozy décor, on the other hand, is David Rockwell's riff on a Scandinavian hunting lodge, with copper fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time,

Opening

On Q

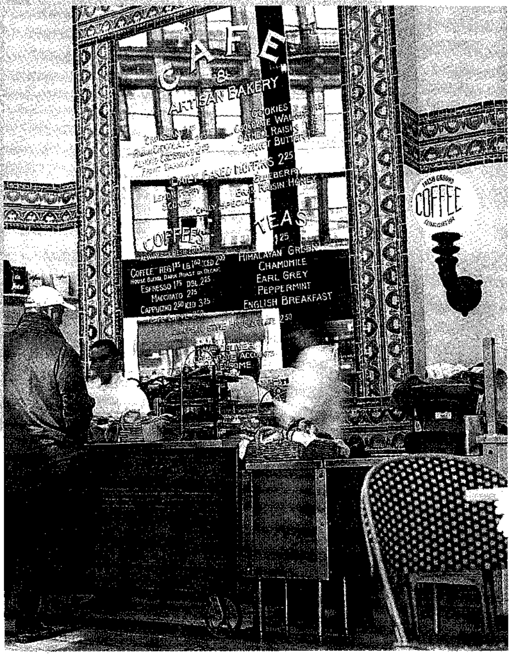
You might remember chef Myriam Córdova from Orinoco, the now-defunct Venezuelan restaurant she opened three years ago. At the new **Q Café**, she's broadened her culinary horizons to encompass ingredients from around the world while indulging her particular predilection for nut crusts (almond-crusted goat cheese, macadamia-crusted mahimahi) and mangoes (with tuna, with lobster, and in the "mango tango" salad). Her new menu reads more trans-tropical than Pan-Latino, except for the forthcoming Sunday brunch, which resurrects Orinoco classics like cachapas, sweet corn pancakes with cheese, and pabellón, shredded beef with rice and beans. (244 East 79th Street; 212-717-6500.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Opening

Bread Bath and Beyond

Half the battle of running a good quick-service canteen is getting the bread right. John and Nick Accardi, the brothers behind **Cast Iron Cafe**, have done their homework. At this bright two-week-old commissary on Chelsea's Sixth Avenue shopping strip that is nicely appointed with hand-painted tiles, copper soup kettles, and a Vespa-sleek Elektra espresso machine, aficionados of dough will giddily recognize the telltale crusty, chewy signs of Balthazar baguettes, Murray's bagels, and La Bergamote's pastries. And the Accardis have upped the soup-salad-sandwich ante (all pleasingly fresh and well above average) with their own delicious take on creatively topped "Roman-inspired" pizza, available by the slice and falling somewhere on the New York City pie chart between the Roman style available at Sullivan Street Bakery and the medium-thick, crispy-bottom Sicilian slices at L&B Spumoni Gardens. (641 Sixth Avenue, near 19th Street; 212-462-2244.)



but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

★ Rinconcito Peruano
The seviche at this Peruvian Hell's Kitchen hole-in-the-wall is sublime: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade redolent of garlic, ginger, red onion, cilantro, and pepper. And the caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) Don't leave without ordering something yellow—one of those national specialties suffused with spicy, marigold-yellow aji pepper sauce. • 803 Ninth Avenue, at 53rd Street (212-333-5685). (I) ($)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Caviarteria
If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevruga, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M-E)

★ Felidia
In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

Hudson Cafeteria
Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

PHOTOGRAPH BY CARINA SALVI.

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Dalga
Greece isn't the only country with a Mediterranean coast, but it's managed to corner the market on simply prepared seafood. Now, though, Milos and its ilk have competition from Dalga (Turkish for "wave"). A daily assortment of fresh fish, seafood and vegetable stews, and meze like zucchini pancakes and creamy yogurt blended with spinach and walnuts will be a revelation for anyone whose familiarity with Turkish cuisine begins and ends with the doner kebab (a.k.a. gyro). • 401 E. 62nd St. (212-813-1790). (M)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Malena Ristorante
There's no shortage of casual, affordable Italian restaurants on the Upper East Side's Second Avenue, but this one covers all the bases with ease, from carpaccio of beef to linguini with clams to veal chops Valdostana. Try the three-course prix fixe lunch for $10.95. • 1561 Second Ave., nr. 81st St. (212-988-3805). (M)

92
With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. The Dreesen's doughnuts will be familiar to anyone who's spent time in the Hamptons, a sure sign of how well owner Ken Aretsky knows his market. • 45 E. 92nd St. (212-828-5300). (M-E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

★ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Stripe and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Alibaba
A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

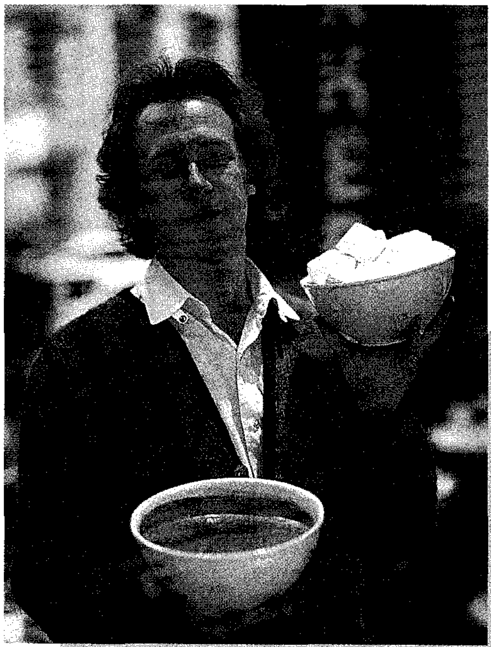
Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

★ Rajbhog Sweets
Best-known for its 60-plus varieties of confections tantalizingly arranged like Neuchâtel truffles, Rajbhog also offers an excellent selection of mostly Gujarati vegetarian dishes. Tooriya patra combines long green squash with Swiss-chard leaves and lima beans; karela are green Chinese eggplant in a subtly spicy sauce with potatoes and cashews. At lunch, two vegetables, a paratha, plus rice and dal will run you $4.50. If you still have room for dessert, you're in the right place. • 72-27 37th Ave., Queens (718-458-8512). (I)



Happening

Drink in the Love

Throughout February, **City Bakery** is running its tenth annual hot-chocolate festival, a good excuse to consume a mugful on the 27 days of the month that *aren't* Valentine's Day. But don't bypass the place on February 14, when owner Maury Rubin (pictured) marks the occasion with "Love Potion" hot chocolate, served with what killjoys might deem an excessive dose of hot fudge. To monitor the flavors of the day, which range from mellow milk-chocolate and toasted-hazelnut to maniacal banana-peel and mango-tea, visit Rubin's new Website, www.hot-chocolate-festival.com. In an effort to elicit more public participation than the usual slurping and aahing, and to elevate haute chocolate into a more cerebral realm, he's posted an essay contest on the site, and plans to reward the winner handsomely. For a full year of City Bakery hot chocolate, answer this question: *Should hot chocolate be drunk with or without a marshmallow? Why or why not?* (3 West 18th Street; 212-366-1414.)

PHOTOGRAPH BY CARINA SALVI.

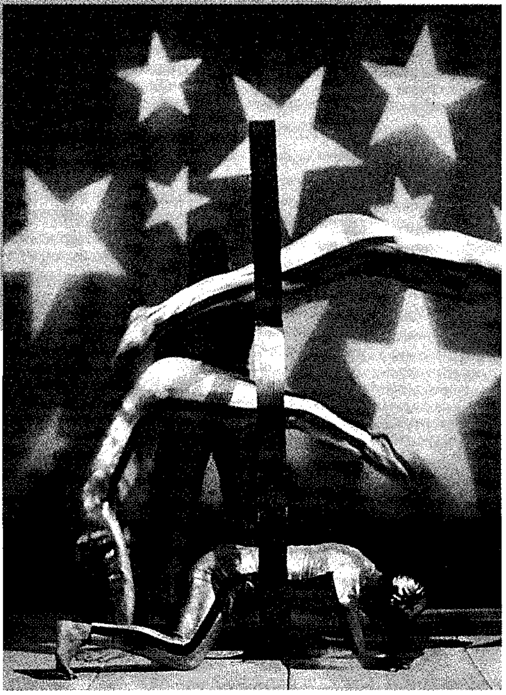
Classical & Dance

Edited by Alicia Zuckerman

Performance

Growing by Leaps

The Olympics are 2,000 miles away, but you can catch some athletic marvels right here when choreographer Sarah East Johnson and her Brooklyn-based six-woman troupe Lava bring **Glimmer** to the Kitchen starting Friday. A previous work, *Lava Love*, mixed swing dance with wrestling and drew rave reviews. This time it's square dance and football, but high-impact, gravity-defying circus acrobatics are at the core, says the Bessie Award–winning Johnson. (Lava's members do a stint at the San Francisco School of Circus Arts every summer, always coming back with new tricks.) *Glimmer* (pictured) examines patterns in science, leaps of faith, and natural and unnatural light, explains Johnson, who got the idea from a TV special about crop circles. "Probably people are making them," concedes the 34-year-old former geology and biology student, "but I like the idea of there being things that we can't explain with science." (See "Dance.") A.Z.



Classical Music

New York Chamber Symphony
World premiere of Parts II and III of Hampson Sisler's *Milestones* for Organ and Orchestra features organist Frank Morana. 2/5 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $35–$40.

★ The Royal Concertgebouw Orchestra Amsterdam
Prokofiev's *Romeo and Juliet* Suite No. 2 and Shostakovich's Violin Concerto No. 1 in A minor with violinist-to-watch Hilary Hahn run 2/5 at 8; then the orchestra takes on Mahler Two with help from soprano Janice Watson, mezzo Petra Lang, and the Westminster Choir, 2/6 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$102.

Uri Caine, Piano
Jazz player and composer offers his take on Bach's *Goldberg Variations*. 2/7 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

★ Juilliard String Quartet
Performs works by Mozart, Schubert, and Carter. 2/7 at 8. • Alice Tully Hall, Lincoln Center, (212-769-7406); free (tickets required).

★ New York Philharmonic
Maestro Masur, back after surgery, conducts music from Wagner's opera *Tristan and Isolde*. Soloists include soprano Deborah Voigt. 2/7 and 2/9 at 8, 2/12 at 7:30, and 2/14 at 8. (2/14 broadcast live on WQXR, 96.3 FM). • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

Orchestra of St. Luke's
Mozart's Piano Concerto No. 24 in C minor features Lars Vogt in his Carnegie debut, with Beethoven's *Fidelio* Overture and Symphony No. 3 ("Eroica") also on the program. 2/7 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$74.

★ The Saint Louis Symphony Orchestra
Gary Graffman performs Ravel's challenging Piano Concerto for the Left Hand. Escher and Debussy are also on the program. 2/8 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$84.

Bang on a Can
New music collective presents premieres by Don Byron, Kyaw Kyaw Naing, and Scott Johnson, performed by the Bang on a Can All-Stars. 2/9 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $30.

Music From Japan
Presents the music of Akira Nishimura on 2/9 at 8; Ensemble Harena performs new works in the gagaku tradition on 2/10 at 2. Also lecture and symposium. Call for details. • Merkin Concert Hall, 129 W. 67th St. (501-3330); $15 (weekend pass: $25).

★ "Classics Declassified"
Conductor Leon Botstein leads a discussion about Strauss's *Metamorphosen*, followed by the American Symphony Orchestra's performance of the piece. 2/10 at 3. • Miller Theater, Columbia University, Broadway and 116th St. (212-581-1365); $15.

★ Harmonie Ensemble/New York
Aaron Copland celebration concert includes *Appalachian Spring Suite for 13 Instruments*, the jazz-inspired *Music for the Theatre*, an unfinished violin concerto composed for Isaac Stern, and a piano version of *El Salón México* (arr. Toscanini), with members of the Emerson String Quartet. 2/10 at 4. • Madison Avenue Presbyterian Church, Madison Ave. at 73rd St. (212-222-6684); $10.

"Israel Non-Stop"
Thirty-odd Israeli artists gather for a day of contemporary music, dance, and theater. 2/10 from 2–8. • John Jay College Theatre, 899 Tenth Ave., at 57th St. (212-580-0099); $20.

New York Cantata Singers
Performs Bach's Mass in B minor with full orchestra. 2/10 at 3. • Christ and St. Stephen's Church, 120 W. 69th St. (212-864-7541); $20.

★ Music From Copland House
Chamber ensemble presents "Salute to an American Icon: Honoring Lukas Foss," exploring four decades of the composer–conductor–pianist's work, in celebration of his eightieth birthday. 2/12 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Opera

★ Metropolitan Opera
The wacky capers of Figaro get same-week play with *Le Nozze di Figaro* and *Il Barbiere di Siviglia*. *Tosca* and *La Bohème* run too. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

"Wenji: Eighteen Songs of a Nomad Flute"
New opera by composer Bun-Ching Lam and librettist Xu Ying is based on the true story of Cai Wenji, a Han Dynasty–era scholar's daughter. 2/8–2/9 at 8. • Asia Society and Museum, Park Ave. at 70th St. (212-517-2742); $25.

★ Amato Opera
Donizetti's *L'Elisir d'Amore* (The Elixir of Love) opens in time to get some ideas for Valentine's Day. 2/9–3/10. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28 (2/9 gala: $50).

Dance

★ New York City Ballet
Among the week's offerings: Peter Martins's new *Hallelujah Junction*, set to John Adams, and his *Viva Verdi*, *Ash*, and *Morgen*, Wheeldon's *Variations Sérieuses*, Robbins's *Moves* (no music), and Balanchine's *Serenade*. Call for details, or visit www.nycb.com. • New York State Theater, Lincoln Center (212-307-4100); $28–$76.

Buglisi/Foreman Dance
World premieres and repertory works in the tradition of Martha Graham include Jacqulyn Buglisi's abstract portrait of ground zero, set to Fauré's *Requiem*. Donlin Foreman's *The Man in the Black Coat Turns* is set to short solo piano works, played by Brian Zeger. 2/5–2/10. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $32.

★ "Grace"
Annual 40Up Project is a cornucopia of contemporary dance: Gina Gibney Dance, Zvi Gotheiner & Dancers, Heidi Latsky, David Parker, Meredith Monk. The list goes on. 2/6–2/10. Call for details. • The Duke on 42nd Street, 229 W. 42nd St. (239-6200); $15–$100.

Tap Fusion
Season "kicks" off with three premieres merging tap with modern dance in pieces about a Jewish wedding, subway travel, and personal style, set to live music. 2/6–2/9 at 8 and 2/10 at 3. • Williamsburg Arts neXus, 205 N. 7th St. (718-599-7997); $15.

★ Lava
See box. 2/8–2/9 and 2/13–2/16. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20 (2/13 benefit: $50).

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY NANCY BROOKS BRODY.

Nightlife

Edited by Ethan Brown

Concerts

Craig David
2/6 at 8. This British R&B star's first single, "Fill Me In," was sweet and convincing, but the rest of his U.S. debut is full of the sort of tender-ballad stuff done far better by his American contemporaries like Ginuwine and R. Kelly. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $35.

★ Isaac Hayes
2/9 at 8. Thanks to his ubiquitous soundtrack for *Shaft* and his role as Chef on *South Park,* Isaac Hayes is often dismissed as a kitschy seventies soul man. But he's a lot more than that: As a house writer for Stax, he penned some of the most important soul of the sixties, and as a solo artist in the seventies, his moody, stretched-out orchestral jams have influenced everyone from Public Enemy to Massive Attack. And he remains as vital as ever, employing his formidable piano skills and well-deep baritone in live performances. • Brooklyn Center for Performing Arts, Walt Whitman Theater on the Campus of Brooklyn College, 2900 Campus Rd. and Hillel Pl. (near the intersection of Hillel Pl. and Nostrand and Flatbush Aves.) (212-307-7171). $40–$45.

★ Mary J. Blige
2/10–2/11 at 8. • Radio City Music Hall, 1260 Sixth Ave., nr. 50th St. $38.50–$78.50.

Weezer
2/11 at 7:30. One of the more bizarre pop success stories from 2001: Lightweight mid-nineties ironists return in the new millennium as major pop stars. While the songs aren't any more weighty this time around (their most recent album clocks in at less than 30 minutes), that's a good thing, epecially in the dour Creed-Nickelback era. • Continental Airlines Arena (212-307-7171). $29.50.

Small Stages

B.B. King Blues Club & Grill
2/5: Dean Shot and the Blues Revue. 2/6: Bob Marley Tribute featuring the Cannabis Cup Band. 2/7: Bo Diddley. 2/8–2/9: Eric Burdon and Dave Mason. • 243 W. 42nd St. (212-997-4144).

Bottom Line
2/6: Patti Larkin; Catie Curtis. 2/7: Blueground Undergrass. 2/8: "The Beat Goes On" presents: "Rockin' in the 70s." 2/9: Jill Sobule. 2/11: Casey Chambers. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
2/9: The Breeders. • 6 Delancey St. (212-533-2111).

Irving Plaza
2/6–2/7: Stereophonics; JJ72. 2/8: Machine Head; Dope. • 17 Irving Pl. (212-777-6800).

Joe's Pub
2/6: Vikter Duplaix. 2/7: The Blind Boys of Alabama; Justin Bond and the Freudian Slippers. 2/8–2/9: Rene Risque and the Art Lovers. 2/10–2/11: Galt MacDermot. 2/12: The Divine Comedy. • 425 Lafayette St. (212-239-6200).

Knitting Factory
2/5: Uri Caine. 2/6: Freedy Johnston. 2/7: D.J. Logic. 2/8: Al Schnier. 2/9: The Captain Beefheart Project. 2/10: Wayne Horvitz; Marc Ribot. 2/12: King's X. • 74 Leonard St. (212-219-3055). $.

Makor
2/5: "Songwriter's Hall of Fame." 2/7: Ellis Paul. 2/9: "Salsa Groove"; Chris Washburne's Syotos. 2/10: "Classical Cafe." 2/12: Beth Ann Cole. • 35 W. 67th St. (212-601-1000).

Maxwell's
2/7: Radio 4; Blacksonny; Nova Socia. 2/8: Deke Dickerson and the Ecco-Fonics; Patti Dee and the Broadway Cowboys. 2/9: Eugene; My Pocket Zoo. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
2/5: Varnaline. 2/7: Pat Green. 2/8: The Frames; Dopo Yume. 2/10: Grant Hart; Oliver Ray. 2/11: The Red and the Black; Dear Conquistador. 2/12: Loveless; Whirl. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
2/8: The Niagaras. 2/9–2/10: Wayne Hancock. 2/12: Hugh Pool. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
2/5: Medusa and Feline Science. 2/6: Bob Marley Birthday Celebration. 2/7: "Basement Bhangra." 2/12: Tha Liks. • 204 Varick St. (212-243-4940).

Clubs

APT
Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturday's toxins at "Drama at Large!" with D.J. Victor Calderone. 2/8: Josh Wink; Anthony Mac. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
After nearly a decade at Vinyl, deep-house weekly "Shelter" has not only found a new home—it *is* the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be D.J. Timmy Regisford's soulful, highly eclectic Saturday-night affair. So far unannounced is the remainder of the week's schedule, but no matter—after the club closings of 2001 and the terrorist attacks, New York nightlife desperately needs a dose of the party's good vibes. • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock and roll classics, New Wave, and punk with D.J. Tommy. Tuesday: D.J. Sean O'Shea spins deep house. Wednesday: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Drum and bass with "Globesonic." Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." 2/8: Party for *K48* magazine featuring live performances from Hungry Wives; Phiilip; Snax; Prance. • 256 Grand Street, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. 2/7: "Mardi Gras New York" with the Leo Nocentelli Band. • 515 W. 18th St. (212-627-0404). $.

Shine
In February: Sundays: D.J. Rodney spins roots reggae at "Reminisce Reggae." Wednesdays: D.J.'s Nick Marc

Jazz

Leading Light

Jack Kleinsinger has a most unexpected résumé for a jazz impresario: When he founded the **Highlights in Jazz** series—which has featured everyone from Cab Calloway to McCoy Tyner—he was working as a New York State assistant attorney general. "My therapy was going to jazz clubs," Kleinsinger says, "and friends were constantly suggesting that I buy a club to get it out of my system." Kleinsinger deemed that idea too risky, but he did produce his first concert in February 1973, with legendary swing guitarist Bucky Pizzarelli no less. Since then, the series has enjoyed long runs at NYU's Loeb Student Center and, more recently, the Pace Downtown Theater, where it has been a mainstay since 1990. "The concerts work, I think, because I put on concerts that I want to hear," Kleinsinger says. "This isn't a full-time profession for me, so I don't have to be so worried about selling tickets." Yet "Highlights in Jazz" *is* a commercial success (90 percent of the shows sell out, according to Kleinsinger) because he's so adept at spotting major new talent early: He snagged vocalist Jane Monheit (pictured) just as she graduated from the Manhattan School of Music. Monheit will return the favor when she plays the "Highlights in Jazz 29th Anniversary Gala" on February 7. There is, however, one aspect of the impresario role that Kleinsinger does confess to enjoying. "I emcee every show, which is a real kick," Kleinsinger says. "No one was applauding me when I went to court." (See "Jazz.") E.B.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY LYNN GOLDSMITH.

Performance

Love Is the Message

D.J.-producer **Vikter Duplaix** (pictured) is the darling of house-music aficionados, but the Philadelphian's hard-to-categorize productions—the spacey, blissful "Messages" and the vulnerable, Gamble-and-Huff-influenced R&B of "City Lights"—owe more to nouveau soulsters like D'Angelo or the Roots. On February 6, Duplaix brings his soulful yet futuristic sound to Joe's Pub for a D.J. set. (See "Small Stages.")

and Goodfinger spin everything from rock to electronica. The last Thursday of every month: "Giant Step Records Sessions" with D.J. Ron Trent spinning soulful house. Fridays: D.J. Tony H spins hip-hop, salsa, and house at "Allegria." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Spa

Wednesdays: Rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, and Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

The Mint

Fridays: "Spirit of Ibiza." Sundays: Promoter Derek Corley's hip-hop throwdown, which has already seen the likes of Suge Knight pass through its doors. In the Bass Mint: Mondays, drum and bass with Breakbeat Science D.J.'s DB and Dara. • 225 E. Houston St. (212-475-3200).

Vinyl

Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

In February: Chico O'Farrill Afro-Cuban Jazz Big Band (Sundays), the Scott Whitfield Jazz Orchestra (Mondays, early), Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin (Mondays, late), David Ostwald's Louis Armstrong Centennial Band (Tuesdays), the Famous Duke Ellington Orchestra (Tuesdays, late), Lew Anderson's All-American Big Band (Fridays). 2/6: Jim McNeely Tentet. 2/7–2/9: Joe Chambers Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note

2/5–2/10: James Moody with Marlena Shaw. • 131 W. 3rd St. (212-475-8592).

★ "Highlights in Jazz" Presents: A Twenty-ninth Anniversary Gala

With Jane Monheit; Cyrus Chesnut. 2/7 at 8. • Pace Downtown Theater, 3 Spruce St. (212-346-1715). $22.50.

Iridium

Monday nights, the Les Paul Quartet holds office hours. 2/5–2/10: Ron Carter Quartet; Mike Stern Band. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" presents: "The Music of Duke Ellington"

Music and lecture series hosted by Arnold Jay Smith, Tuesdays from 7:45 to 9:30. 2/5: Nat Hentoff. • New School, 66 W. 12th St. (212-229-5690). $35.

★ Jazz at Lincoln Center presents: "Duets on the Hudson"

2/7–2/8 at 8. 2/9 at 9. Jazz at Lincoln Center's avant-garde–leaning "Duets on the Hudson" series continues to be strong; this week, pianists-of-the-moment Chris Potter, Akua Dixon, Jason Moran, and Greg Osby take the stage. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth floor (212-721-6500). $48.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Smoke

Sundays in February: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic

2/6: Adam Levy's Buttermilk Junior; Ikue Mori and Zeena Parkins. 2/7: John Zorn Improv; Bobby Previte. 2/8: Billy Martin; The Dream Lovers; Big Lazy. 2/9: Daniel Carter: "Awake the Spark"; Joe Maneri's 75th Birthday Celebration. 2/10: The Klez Dispensers. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard

Mondays in February: The Vanguard Jazz Orchestra swings on. 2/5–2/10: Mulgrew Miller Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway

Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 2/5: Shang. 2/6: Tony Roberts. 2/7–2/10: Judy Tenuta. 2/8–2/10: Tommy Davidson. • 1626 Broadway, nr. 50th St. (212-757-4100).

Performance

Drama Queen

Mary J. Blige (pictured) is on a roll: Her brassy calls to the dance floor—and Dr. Dre's production—have made "Family Affair" (from her surprisingly upbeat album *No More Drama*) unavoidable everywhere from gay clubs to hip-hop haunts. And Blige, always a formidable performer who takes her audience on an emotional ride through her hard-luck soul, should receive a welcome fit for an R&B queen when she plays Radio City Music Hall February 10 and 11. (See "Concerts.")

Comedy Cellar

Through 2/10: Colin Quinn; Greg Giraldo; Godfrey; Mitch Fatel; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's

Through 2/10: Wali Collins; Billy Burr; Jerry Diner; Nancy Redman; Rob Magnotti; Paul Mercurio. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham

2/6: "Homo Comicus." 2/8–2/9: Louis Ramey; Vic Henley; Andrew Kennedy; Steve White. 2/10: Gotham All-Stars. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. • 34 W. 22nd St. (212-367-9000).

Cabaret

Arci's Place

2/5: Anna Bergman. 2/6–2/8: Chris Callaway. 2/11: Donna McKechnie. • 450 Park Ave. So., at 30th St. (212-532-4370).

Carnegie Club

Saturdays in February at 8 and 10: Sinatra impersonator Cary Hoffman with his ten-piece orchestra. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room

In February: Blossom Dearie. Showtimes Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama

In February: Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 8: "The Next Big Broadway Musical!" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8:30: Poole Party Comedy-Variety Show. Saturdays at 11: "Judy Garland Live!" starring Tommy Femia. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency

2/5: Steve Tyrell. Tuesday through Saturday, the cover is $60. Two shows on Friday and Saturday; cover $60 per show. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's

2/6: Maureen Kelley Stewart. 2/7: Michael Harrington. 2/8: The Swingirls in "Elegant Sophistication . . . Three Voices That Become One. 2/9: Barbara Lee with Wes McAfee. 2/10: "Places, Places: The Songs of Francesca Blumenthal." 2/11–2/12: Richard Malavet in "The Right to Love." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

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TheMix

Edited by Boris Kachka

Radio Highlights

"On the Media"
A weekend edition of the show features producer Mike Pesa exploring Sim dating, which allows you to construct virtual romance just as Sim City offers virtual civilizations. The show aptly—and depressingly—comes just before Valentine's Day. • 2/9 at 7 A.M. and 2/10 at 3 P.M. WNYC, 820 AM and 93.9 FM.

"Studio 360": Art and Drugs
Eric Bogosian joins host Kurt Andersen to explore the common mingling of creative pursuits and mind-altering chemicals—as, for instance, in rave culture and British literature. • 2/9 at 10 A.M. and 2/10 at 7 P.M. WNYC, 820 AM and 93.9 FM.

Lectures and Panels

"Mozart and the Masons"
The elements of Masonic allegory running through Mozart's enigmatic opera *The Magic Flute* are explored by Susan Dadian, executive director of the New Jersey Chamber Music Society. • 2/5 at 6:30 P.M. Fraunces Tavern Museum, 54 Pearl St. (212-425-1778); free with $3 admission.

The New York City Forum: Five Points
The area that, in the nineteenth century, was one of New York's best (vibrant and diverse) and worst (filthy, poor, and crime-ridden) is discussed by *Five Points* author Tyle Anbinder, historian Graham Russell Hodges, and NYU Asian-studies professor John Kuo Wei Tchen. • 2/5 at 6:30 P.M. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

Adolph Reed
The New School professor expounds on his new book, *Class Notes,* about the disintegration of the old American left. Joining him are *The Nation*'s Doug Henwood, sociologist Orville Lee, and historian Will Jones. • 2/5 at 8 P.M. New School, 66 W. 12th St. (212-229-5488); $5.

"Conversation With the City"
The Civic Alliance to Rebuild Downtown New York, a coalition of more than 100 city institutions, holds its first large-scale civic forum on what to do to get lower Manhattan back on its feet. • 2/7, 8 A.M. to 2:30 P.M. Pier 17, South Street Seaport (register early at 212-998-7520); free.

"Tales From the Dark Side of Japan"
Alex Kerr talks at length about his book *Dogs and Demons* (with the above subtitle), about the "failure of modernism" that has destroyed aspects of Japanese society even while its now-slumping economy became one of the world's best. • 2/7 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $10.

"Remembering Jim Crow"
A multimedia presentation designed for eventual radio broadcast features excerpts from the American RadioWorks documentary of the same name along with photographs of the Jim Crow era. • 2/7 at 7 P.M. The Studio Museum, 144 W. 125th St. (212-864-4500); free.

"Jews, Muslims, and the Interfaith Utopia"
Mark Cohen, a Princeton professor and the author of *Under Crescent and Cross: The Jews in the Middle Ages,* explores the history of co-existence and conflict that marks Jewish-Muslim relations. • 2/7 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12.

"Conversando With Latino Film Makers"
A panel meant to help emerging Latino artists get going features filmmakers Jorge Aguirre, Cristina Ibarra, Juan Carlos Zaldivar, and Bernardo Ruiz. • 2/11 at 6:30 P.M. P.S. 122, 150 Fist Ave. (212-727-7227, ext. 10); $8.

Robert Wilson and Fred Newman
The two famous and controversial theater directors have a productive conversation on the state of cutting-edge theater. • 2/11 at 7 P.M. John Jay College Theater, 899 Tenth Ave., at 58th St. (212-941-1234); $25–$100.

The Written Word

Paula Cohen
The author reads from her historical first novel, *Gramercy Park,* and signs copies. • 2/5 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

Nuala O'Faolain
The Irish journalist and best-selling memoirist reads from her novel *My Dream of You.* • 2/5 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Frank Rich and Alex Witchel
The husband-and-wife journalist-authors read from their work (*Times* columnist Rich from his memoir, *Ghost Light, Times* reporter Witchel from her first novel, *Me Times Three*). Witchel also reads alone earlier in the week. • Witchel: 2/5 at 7 P.M. Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free. With Rich: 2/11 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Robert Olen Butler
The critically acclaimed author reads from his novel *Fair Warning* and signs copies. • 2/5 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Joseph Caldwell
The novelist and playwright reads from his new novel, *Bread for the Baker's Child,* and signs copies. • 2/5 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

"A Night With Israeli Writers"
English-language authors Aharon Shabtai and Kaen Alkaly-Gut read from their work. • 2/6 at 8 P.M. JCC Rose Building, 334 Amsterdam Ave., at 76th St. (212-580-0299, ext. 312); $10.

Paul Greenberg
The author reads from his first novel, *Leaving Katya.* • 2/7 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

Kate Manning
The author of the novel *Whitegirl* reads from and signs copies of her work. • 2/7 at 7 P.M. Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Andrea Barrett
The author, most recently, of the story collection *Servants of the Map* reads from her new work. • 2/7 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Edmund Morris and Sylvia Jukes Morris
The husband and wife, both critically acclaimed biographers, talk about the art of the life story. • 2/8 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

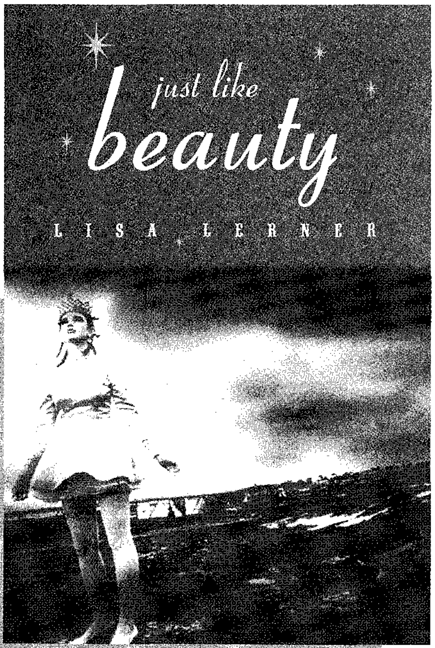
"City of Fiction II"
Leading up-and-coming writers including Mat Johnson, Mike Albo, and Christina Chiu read from recent work at this round-up of experimental prose. • 2/8 at 10:30 P.M. St. Marks Church, 131 E. 10th St. (212-674-0910); $7.

S. J. Rozan
The mystery writer reads from her latest novel, *Winter and Night.* • 2/10 at 3 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

Lisa Lerner
The author reads from her dystopian debut, *Just Like*

In Print

Drama Queen



"I'm not really a performer," says **Lisa Lerner**, formerly known as "Cowboy Girl," a pink-Stetson-wearing lesbian buckaroo who took her bawdy New York one-woman show on tour in the early nineties. "I wanted to write, and this would be a cool way to get feedback quickly." Lerner hung up her boots long before starting her first novel, *Just Like Beauty*—initially a straightforward story about a teenage girl tormented by an overbearing mother, the stress of an upcoming pageant, and a growing crush on another girl. Lerner spent two months finishing a draft at MacDowell, the New Hampshire writing colony, before realizing "I was just devastatingly bored by it." Her flair for drama soon came in handy. "I threw it in the fire, and then I sat down and wrote a new prologue," she says. "It was almost like a piece I was doing onstage. It had that quality that I knew would make an audience perk up." Lerner placed the confused teen, Edie, in a dystopian suburban future where mutant-grasshopper infestations are commonplace, a "Just Like" product line markets imitation sheepskin, strawberries, and meat, and the pageant requires teenage girls to make muffs out of their pet bunnies. "People are saying that my writing is kind of loud," says Lerner—but the omnipresence of synthetic culture, she insists, is the message. "I think by hammering it in over and over in the book, I may be tiring the reader. But that's my point—*Let's get tired of all this.*" Lerner faces a New York audience again on February 11 at Barnes & Noble Astor Place. (See "The Written Word.") B.K.

Solutions to last week's puzzles

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A Tribute to Ken Kesey
As the late Kesey's masterpiece, *One Flew Over the Cuckoo's Nest,* turns 40, authors Tom Wolfe and Robert Stone talk about their friend and colleague and read selections from his fiction. • 2/11 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

Williamsburg
Most Manhattanites can't seem to make it out past Peter Luger—a good thing, initially, for the young arts community that sprang up in advance of the gentrified wonders you'll see. • 2/9 at 2 P.M. Meet at the northeast corner of Fifth Ave. and 14th St. or at 2:45 P.M. at the northwest corner of Bedford Ave. and N. 7th St., Brooklyn (212-265-2663); $5.

Happening

The Flip Side

Many a creative endeavor was scuttled in the wake of September 11, but a few took on even greater urgency. **WTC: Monument**—an exhibit originally meant to be displayed at Windows on the World for the towers' thirtieth birthday—finally opens February 5 at the New-York Historical Society, expanded to cover their destruction (pictured, curators Rob Del Bagno and Carol Willis; see "Art" listings, page 88). And native writer Thomas Beller's Website, mrbellersneighborhood.com—initially a forum where writers could describe their favorite New York places—became a place for them to grieve in writing. Beller's new collection, **Before & After: Stories From New York** (Norton; $13), culls both kinds of submissions from such authors as Michael Cunningham and Jeanette Winterson. Halfway through (and perhaps like the city itself), the book turns upside down; you have to flip it over and start from the back.

Valentine's Weekend Eating Tour
The only thing particularly timely about this multiethnic tour is a promised "special Valentine's Day nosh," but the holiday is a handy excuse to indulge in bialys, fresh mozzarella, and dim sum in their native environments. • 2/10 at 1 P.M. Meet at the southeast corner of Essex and Delancey Sts. (212-439-1090 for recommended reservations); $15.

Benefits

Children's Health Fund Gala
For the fifteenth anniversary of the organization providing medical care to the poor and homeless, Jane Pauley and Michael Keaton co-host a gala dinner and concert with Paul Simon performing. • 2/5 at 6:30 P.M. Marriott Marquis, 1535 Broadway, at 45th St. (212-997-0100); $650–$1,000.

Mardi Gras Masquerade
The Young Professional contingent of the Cancer Research and Treatment Fund, which supports cancer research at Cornell and New York-Presbyterian, holds a Fat Tuesday masquerade with live music, an open bar, a buffet, and masks, of course. • 2/7 at 7 P.M. Puck Building, Houston St. at Lafayette St. (212-288-6604); $100.

Michael Graves Benefit Lecture
The architect and product designer lectures on "The Necessity for Drawing" and illustrates with his own renderings. The talk is accompanied by cocktails and dinner, with ticket sales benefiting the Institute of Classical Architecture • 2/7 at 6 P.M. The Metropolitan Club, 1 E. 60th St. (917-237-1208); $50, $250 including dinner.

"Viva Las Vegas Casino Night"
An Elvis-themed evening of cocktails, gambling, hors d'oeuvre, prizes, and music by the Stingers benefits the Henry Street Settlement House. • 2/8 at 8 P.M. Racquet & Tennis Club, 370 Park Ave., at 53rd St. (212-766-9200); individual tickets $100 to $200 (with $50 in chips).

Jacob's Cure Basketball Tournament
Either join the three-on-three tournament or simply spectate while enjoying food, auctions, children's activities, and prizes. Tara Reid, Lizzie Grubman, and many other local layabouts will be there. • 2/10, 11 A.M. to 3:30 P.M. Basketball City, Chelsea Piers, Pier 63, Twelfth Ave. at 23rd St. (914-673-2796); free admittance.

Exhibits

"De Niro: Costume and Character"
A behind-the-scenes look at the construction of De Niro's characters features more than two dozen of his costumes. • Opens 2/6. American Museum of the Moving Image, 35th Ave. at 36th St., Long Island City (718-784-0077); $8.50.

Design 21 Finalists
Having co-sponsored the Design 21 awards with UNESCO (honoring cutting-edge international fashions and designs), Felissimo exhibits the 65 finalists. • Opens 2/7. Felissimo Design House, 10 W. 56th St. (212-247-5656); free.

Event

New York Armory Antiques Show
With this armory finally open to the public after housing reservists since September 11, the Wendy antiques show becomes the first to be held in the space. • 2/6 through 2/10. Seventh Regiment Armory, Park Ave. at 67th St. (914-698-3442); $10.

Sports

Armory Collegiate Invitational
Tired of ice dancing? Those hankering for the sprints and vaults of the Summer Olympics can watch young stars emerge at this second annual track-and-field tournament—for which we've already got a stadium (purportedly the fastest track in the country). • 2/8, noon to 8:30 P.M. and 2/9, 9 A.M. to 5 P.M. Armory Track & Field Center, 216 Ft. Washington Ave., at 168th St. (212-923-1803, ext. 10); $10.

PHOTOGRAPH COURTESY NEW YORK HISTORICAL SOCIETY.

Kids

Edited by Susan Avery

Children's Events

What About Bob?
Two programs this Saturday celebrate the achievements of blacks in the entertainment industry. (See box.) Preregistration recommended for both. • 2/9 at 11 A.M., Uptown Vaudeville, New-York Historical Society, 2 W. 77th St. (212-873-3400 or www.nyhistory.org); $5 grown-ups, $3 kids. At 2 P.M. is the Bob Marley celebration; Museum for African Art, 593 Broadway, at Prince St. (212-966-1313); $5 grown-ups, $2.50 seniors and kids 7 and older. Free for youngers.

On My Way
Big Bird's Sunny Day Camp Out, this year's version of "Sesame Street Live," finds a troop of happy campers scouting for a place to set up. Along the way, they find that Snuffy's cave has a leak, the Count has bats, and Big Bird's nest is too small. A special edition of "Elmo's World" with Dorothy and Mr. Noodle is also in store. The production features the currently used voices and costumes from the TV show. • 2/6–2/18 at the Theater at Madison Square Garden (212-465-MSG1, 212-307-7171 or www.sesamestreetlive.com); $14.50–$25.

If I Can Make It There
Internationally acclaimed storyteller and author Laura Simms presents zany true-life stories of growing up in Brooklyn and Manhattan. The event, "Song of the City Rides My River," will include readings from her kids' books *Rotten Teeth* and *Stories to Nourish the Hearts of Our Children*. • 2/10 at 3 P.M.; Provincetown Playhouse, 133 MacDougal St. (212-998-5867); free.

Tut Tut
The Mystery of King Tut, a new original musical from Theatreworks/USA, tells the story of Tutankhamen, the boy king who ruled Egypt in the fourteenth century B.C., and the archeologist who discovered his tomb in 1922. The play combines fact and fiction to fill in historical gaps. • 2/9, 2/10, 2/23, 2/24 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., nr. 51st St. (212-627-7373 or www.theatreworksusa.org); $16–$20.

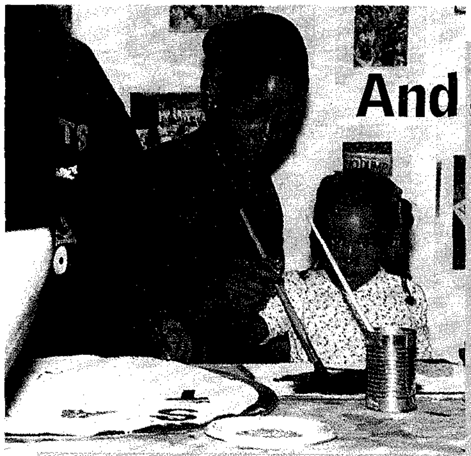
Wired World
"How Things Work," a new exhibit at the Morris Museum, includes 21 interactive displays that show kids the inner workings of everyday devices. They'll check out the innards of a lock, light switch, traffic signal, and toaster, to name a few. • 2/5–4/28 at the Morris Museum, 6 Normandy Heights Rd., Morristown, New Jersey (973-971-3700 or www.morrismuseum.org); $6 grown-ups, $4 kids.

Olivia Onstage
Ian Falconer, author of the best-seller *Olivia* and *Olivia Saves the Circus,* shares the process of bringing his ideas to life on the ballet stage. Focusing on his set and costume designs, Falconer will lead kids from the audience in a creative project. Moderated by the New York City Ballet staff. • 2/9 from 12:45 to 1:30 P.M.; 70 Lincoln Center Plaza, 165 W. 65th St., tenth floor (212-870-4074 or www.nycballet.com); $5.

Leaps of Faith
Trapeze, hoop-diving, and tumbling meet football and square-dancing in a high-energy performance of *Glimmer*, a new show by Lava, the women's athletic troupe. Punk-rock rhythms, comedy, and video projections add to the fun at the Kitchen. Group classes by the Lava ladies for kids and grown-ups are also available. (See box, page 96.) • 2/8–2/16; the Kitchen, 512 W. 19th St. (212-255-5793 ext. 11 or www.thekitchen.org); $20 grown-ups, $10 kids 18 and younger.

Hi, Uncle Savion
A showcase of some of the best tap dancers around, who also happen to be 21 or younger, takes place at Town Hall. Host Savion Glover headlines *21 Below!* with kids as young as 4. • 3/1 at 8 P.M.; Town Hall, 123 W. 43rd St. (212-307-4100 or www.the-townhall-nyc.org); $30–$40.

Gimme Da Ball
The world-famous Harlem Globetrotters have been entertaining the masses around the world for decades. The so-called Ambassadors of Goodwill make their area appearances this week with their brand of high-flying slam dunks and comical athleticism. • 2/8 at 7 P.M. at Madison Square Garden; 2/9 at 1 P.M. at Continental Airlines Arena, New Jersey; 2/10 at Nassau Coliseum, Long Island (call TicketMaster or www.harlemglobetrotters.com).



Happenings

And Justice for All

The **Museum for African Art** pays tribute this Saturday to reggae legend Bob Marley. Starting the day with poster painting (pictured; the results will be displayed in the museum), kids can learn about this activist troubadour whose Rastafarian gospel decried social injustice. Older kids will want to check out *Rebel Music,* the documentary on Marley's life showing at the museum. All this is followed by Dominic Kanza and the African Rhythm Machine performing Marley covers. On the other side of town, the **New-York Historical Society** salutes the African-American contribution to vaudeville. Performances of mime, ventriloquism, singing, and dancing will be annotated with historical detail. "For example, Bert Williams, one of vaudeville's biggest stars, still had to use the back door in the hotel," says Travis Stewart, a museum spokesperson. "He had to play a dumb, shuffling, stereotypical black person, but he was actually very intelligent and highly read." Tributes to Scott Joplin, Josephine Baker, the Nicholas Brothers, and other black entertainment pioneers are also part of the show. (See "Children's Events.")

LEVY *Continued from page 48*

play with babies." She zooms past a field of grazing cows.

"When I see my sister with the baby, she's so in love, and I just think that's a unique and special kind of love. But I think it's really silly to be 43 and look around and be like, 'Oh, I wanna have kids.' Because the fact is, most doctors will tell you," she scowls and adopts a monster voice, " *'Your eggs are old! You're over!'* I wouldn't respect myself if I suddenly changed my mind at 43. It's like, No. It doesn't work that way."

You hear a lot about time and place when you are with Candace. It's about being in your twenties or it's about being in your forties or it's a New York thing, rather than a Candace thing. "Part of being from New England is about being really realistic. So instead of being driven by neurotic kinds of emotions like, 'Oh, my god, I have to have children so I can fit in and do what society tells me,' I just have an ability to not get pulled into that."

Her house up here is simple clapboard on a big piece of land with a swimming pool and a pond. Inside, there's a lot of chintz, bricks, and old wood planks. In her bedroom, there's a picture of her with Darren Star in Tuscany, another with her first publisher, Morgan Entrekin, and quite a few of her—just her. There's also a shot of her with Stephen Morris in Switzerland. "Look what he gave me for my birthday," she says. It's a rabbit's foot on a gold chain, engraved with her birthdate. "He has a good sense of humor," she says, sounding not entirely amused. She does not say anything about "great."

"When I was in that relationship, I did feel like it was a priority. But I think at a certain point it sort of needs to move on. You're going to get married, and if you're not, it's probably better to just end it."

Candace makes her way to the kitchen, where she has a little pile of Ipswich clams she's frying for lunch. "We have this fantasy of some guy coming along, and he's going to be so madly in love he's just dying to marry you. But if you talk to most men, most men will tell you: *No man wants to get married.* We all think it's like our right as human beings to be loved by somebody, and I don't think that's necessarily true. You can love people, but it seems a little immature to me to think just because you're a human being somebody's going to love you back."

She laughs and starts dropping clams in hot Crisco. "I don't know what I'm saying. My father used to say to me, 'The older you get, the less you know.' When you're younger, you think you have the answers to everything. Then you get older, and you realize actually you just . . . you don't." ■

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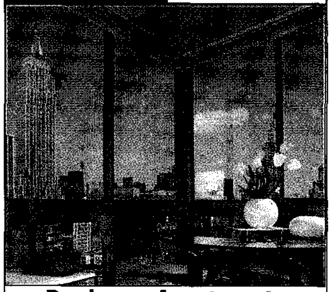

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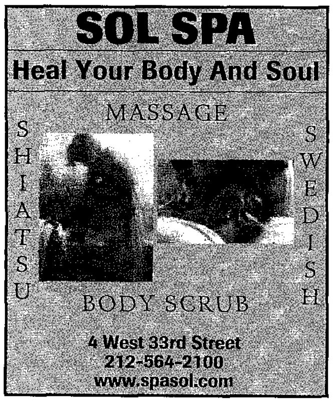

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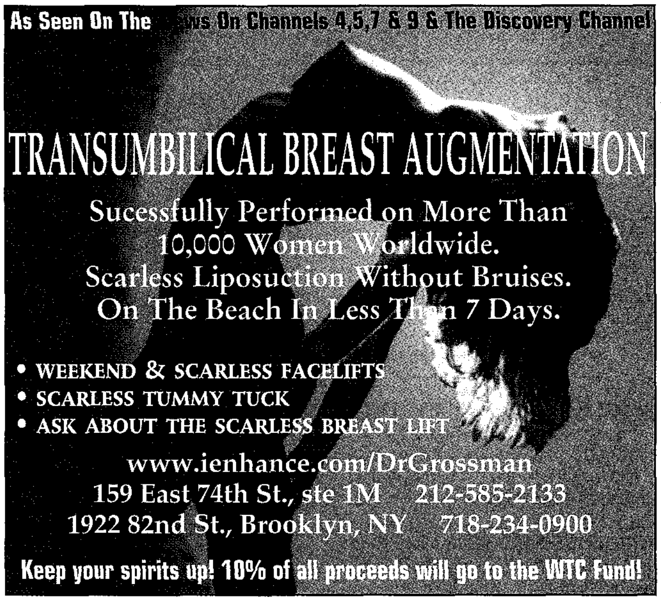

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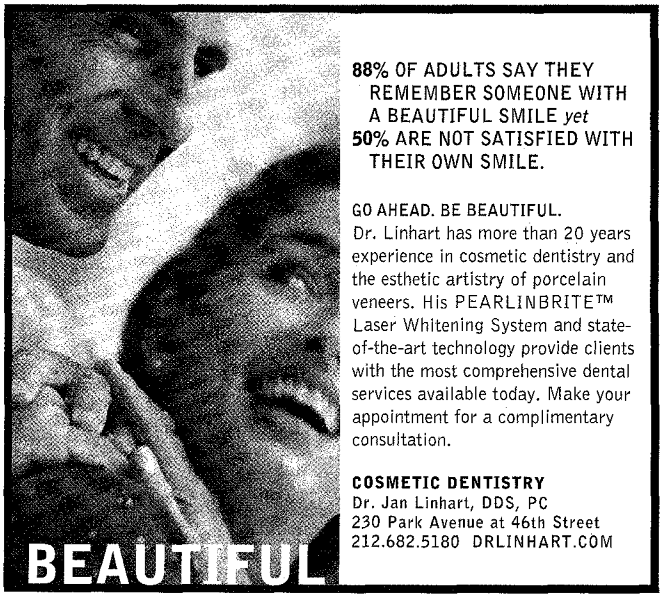

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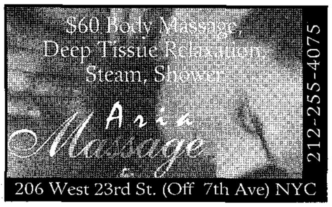

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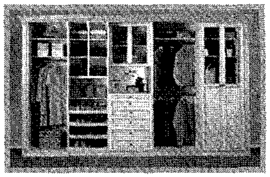

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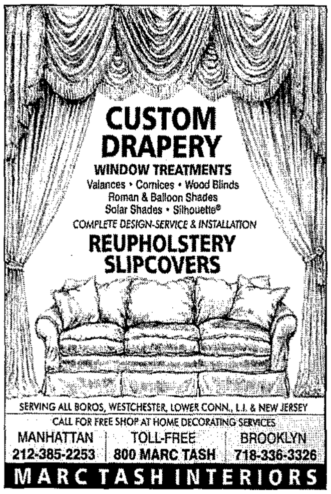

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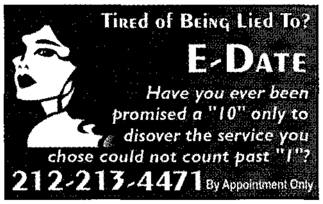
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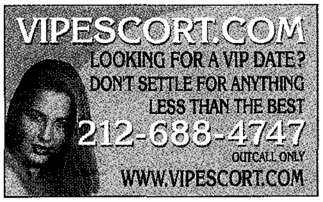
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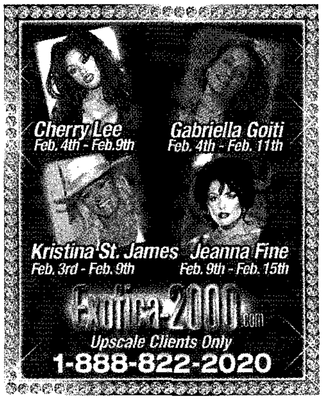
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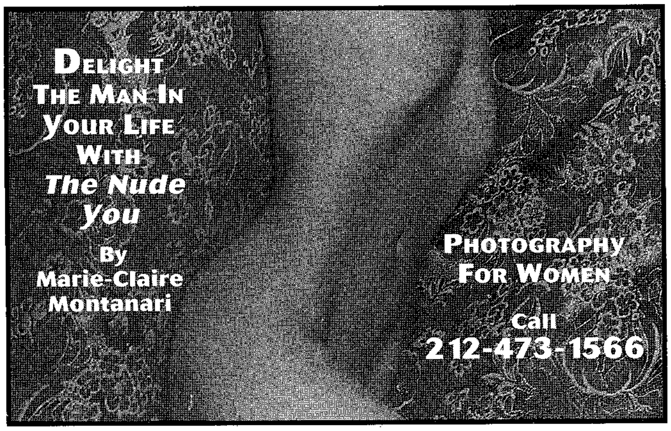

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Beautiful, Sweet And Sexy—Teacher, 32, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind and looking for a best friend and a forever romance. Note/photo/phone. 1826 ☒☎

Make 2002 The Year—You find your soul mate. Me: handsome, slim, easygoing, 40, 5'8" male Manhattanite. You: easy on the eyes, affectionate, fit female, 20s or 30s, 5'0"-5'6", with good sense of humor. To look forward to: soft hands, massages and memorable kisses. Turnoffs: arrogance and intellectuals. Atheists and agnostics encouraged to reply. Photo preferred. 1840 ☒

5'6", Blue-Eyed Blond—This is my first time - placing an ad, that is. It's so hard to meet single, like-minded people, so even though this is a little awkward, I'm ready to try if you are. Especially if you are between 50-60; as romantic as you are practical and as kind as you are strong; if you love sports (golf) as much as music and theater; quiet as much as partying; travel as much as sitting by the fire; if you have a curious and searching mind, a dry and healthy sense of humor, and if your voice is mellow, your touch light and your sense of time careful and slow! If you are all this, then I think I might be your complement, and this healthy, fit, financially secure widow, 50, would like to meet you. 1888☒☎

Nice Guy Seeking Valentine—I am 40, 5'11", handsome, funny and romantic. I will cherish the right lady. Help me find you. Joy awaits! 1848 ☒

Let's Get Ready To Rumble—Fort Lee lady (44), mom (boy, 10), writer, finance and coach (hoops). Brown/green, 5'3" and curvy. Seek magna cum mensch to love, snuggle and cheer for. I'd be So nice to come home to! Be bright, witty, warm. minniemarse@aol.com 1889 ☒

Handsome Judge—Jewish, 62, very youthful-looking and extremely fit at 5'9", 150 lbs. I'm athletic, artistic, intellectual and financially secure. I'm seeking a slim, pretty professional woman in her 40s, with similiar interests, for a serious relationship. 1814 ☒☎

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Dashingly Handsome—Delightfully witty, deftly intelligent, physically fit, financially sound, emotionally secure, humble widower seeks woman, 47-53, for long-term relationship. Note/photo. connelly40@aol.com 1802 ☒ ☎

Fabulous Gal—Pretty, shapely, smart, fun, seeks fabulous guy, 40-62. 1897☒☎

I Want To Share—A life I love and an open, generous heart. Very pretty, very bright, multi-talented woman, 52, seeks an adventurous, lovable man, 55 plus, for fun, warmth and companionship. 1756☒☎

Very Handsome—Company president, athletic build, excellent health, intelligent, single white male, 47, looks 35 (really), with developed sense of humor, seeks very attractive, single white female, 30s (no children, please), slim, fit, who wants to explore everything life has to offer. Recent photo/note/phone. You won't be disappointed. 1886 ☒☎

Warm, Witty Professional Woman—59, loves arts, chamber music, symphonies, antique hunting, travel. Seeks warm, affectionate mensch, academic or professional, for love and laughter. 1834☒

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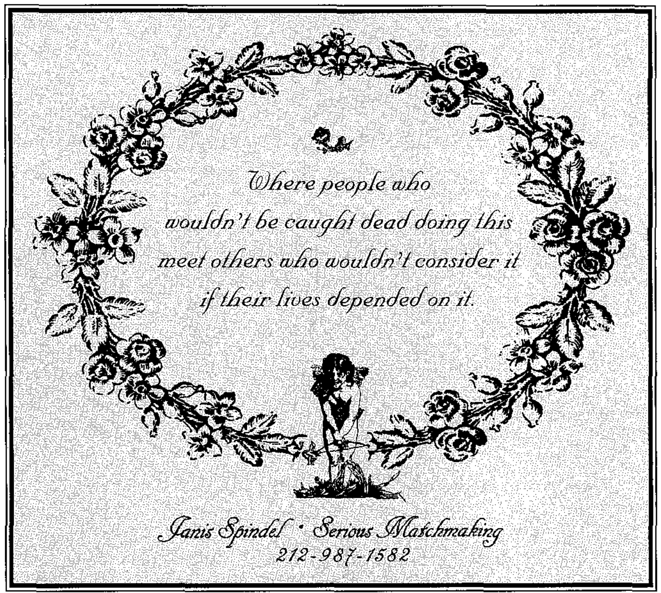
Attractive, Quick-Witted Filmmaker—40s, Jewish gal, seeks smart, successful, sensitive, adventurous man. Photo. 1796 ✉☎

Pretty, Great Figure—Young 50s, looking for a special guy - tall, Manhattan, business or professional, 58-68. 1743✉☎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Jewish Male—Likes to exchange Valentine gifts. Have a lust for life, be chic and sexy, middle to upper 40s. Photo. 1839 ✉☎

Dimpled Pretty Lady—Seeks smart, financially stable. Photo/phone. 1896 ✉

Gay Female—Youthful, attractive, 50s. Cerebral/creative, communicative. Seeks genuine, stable, physically fit woman for growing relationship. 1866 ✉☎

Let's Make The Most—Of a brand-new year. Caring, genuine, professional Jewish female, 38, never married, 5'4", slim, brown-eyed brunette - seeking sincere, kind, practical, easygoing, intelligent Jewish male, nonsmoker, 35-47, to share fun times, trust and love for a lifetime. NJ preferred. Photo appreciated. 1748 ✉☎

Handsome Professional Male, 52—Funny, warm, sincere, easygoing, athletic, many interests, seeks attractive female for serious relationship. 1891 ✉☎

Best In Class—Ivy-educated MBA, beautiful brunette - gorgeous face, sparkling eyes, slim figure. Smart, energetic, warm, witty, cultured, multi-layered, dynamic, successful, rare woman of quality. Loves country/city, the arts, travel, sports, family. Seeks tall, educated gentleman - 50-early 60s, cultured, charismatic, emotionally/financially secure, warm, kind, generous, sophisticated yet down-to-earth, active, athletic, good sense of humor, youthful spirit, curious mind - who's seeking his last true love. Photo/note. 1844 ✉☎

Lovely, Slender Poet-Professor—Divorced, Jewish, single mom, sophisticated yet sweet, lover of the arts, seeks a kind, cultivated, successful man, 50-60, for friendship, romance and whatever comes of these. NYC. 1738 ✉☎

Seeking Best Friend And More—Warm, sincere, affectionate, Ivy-educated Jewish male seeks woman, 30 plus, who's beautiful on the inside as well as the outside, fun-to-be-with and easy to talk to. Interests include travel, music, movies, theater, tennis. Photo/phone or respond to: warmwestsider@aol.com 1862 ✉☎

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Warm, Sincere, Very Attractive—Female, 46, very youthful, 5'7", slender. I enjoy the simple things - adventures in the city and hiking trips and camping in the country. I'm compassionate, affectionate - love animals - and an incurable romantic. Looking for that special guy for a serious relationship, 39-49, honest, down-to-earth, playful, fit, nice-looking and just a nice person. It's a sensitive yet manly guy with a great smile I find irresistibly charming. Note/photo. 1830 ✉

Your New Love—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 1766✉☎

One-Of-A-Kind—31-year-old, foxy beauty seeking white gentleman to cherish - 40-60 years old, tall, athletic, good-looking and financially successful. No reply without photo. 1817 ✉☎

European Aristocrat And Title Holder—(Verifiable) seeks lady. 1794 ✉

Northern NJ—White professional male, 5'10", muscular, handsome, into classical music, books, animals, spirituality, meditation, playfulness - looking for lifetime commitment with fit, attractive, funny, 55-plus woman. Photo, please. 1894 ✉

Attractive, Boston, Single Jewish Man—61, ex-Upper West Sider, visits NY often; seeks female for full connection while I'm there. Willokay@aol.com 1820 ✉☎

Dynamic, Head-Turning—Platinum blond seeks the one and only guy who can help make this new year worth waiting for. 55-68. Note/photo a must. 1769 ✉☎

Seeking Best Friend—Or perhaps more. Successful internet entrepreneur and writer (wine, classical music, travel), with two lovely cats, seeks fun-loving, sexy, down-to-earth, slender Manhattan lady for friendship, passion and romance. Our interests include ethnic cuisine, gourmet dining, classical music, theater, museums, movies, biking, beaches, walks in Central Park and delights of NYC. Let's start as friends and see what develops. Recent photo. philip@catlover.com 1730 ✉☎

Warm, Genuine, Kind, Cultured—Witty, sensuous, mentally agile, independent spirit, contained in a 5'2", really cute (can a 42-year-old still be cute?...yes), hazel-eyed, muscular/toned vessel with lots of sailing years left. Looking for lover/friend/companion (you know the drill) for the rest of life's journey. Note/phone/photo gets it back. 1799 ✉

Beautiful Lady—PhD-level engineer in computer field, 30s, Eastern Orthodox, seeks highly educated and accomplished man for potential marriage/children. 1815 ✉☎

Slim, Pretty MBA—40, seeks secure, 45-56 man. mk4ny@aol.com 1875 ✉

Ready For Romance—Italian-American professor/writer, PhD, single, 66, 5'8", trim, vital, reflective. Enjoys theater, music, films, sports. Seeks intelligent, outgoing, slim, likes-her-work, 50-plus lady with similar interests, for committed relationship. Nonsmoker. Note/phone/photo, please. 1873 ✉

I Have Lots Of Friends—But I'm looking for that certain lady to make my life complete. Wall Street entrepreneur, mid 50s, slim, fit, 5'8", loves music (from Sinatra to rock), dining out, movies, theater and just plain enjoying life to the fullest. You should be 40s-50s, attractive, intelligent, witty, love life, and in good shape. Like myself, you must be passionate, sensual and without young children. Please send note and photo. 1864 ✉

Escape Winter To Arizona—Attractive, cultured, educated lady seeking 70ish, loving, active, secure gentleman for long-term relationship. 1842 ✉☎

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Jewish White Male—31, 5'11", blue eyes, into sports, health/fitness, travel, cooking, seeks no-nonsense "partner in crime". If you're a Brooklyn/Manhattan/SI gal, seeking similar - respond with picture and note. 1885 ✉

Tall Jewish Lawyer—47, seeks a woman with a bright mind and a strong body, to take charge of romance. I'll still bring the flowers. 1737 ✉☎

Successful, Passionate Guy—6', 175 lbs, seeks cute, slim, bright female, 30-50. Loves art, music, travel and NPR. 1849✉

Pretty And Fabulous—Successful executive, 53, thin, fit and sexy, mother of teenager, seeks well-established guy, in good shape, who is equally at home at the ball game and the opera. Must have great sense of humor. 1870 ✉☎

Latina Sweetheart Sought—By successful, educated Jewish professional with a heart of gold, handsome GQ-type, 39, 6'2", sweet, kind, caring, loyal, funny and affectionate, for hugs, kisses, laughter. banquer2001@yahoo.com 1732 ✉☎

Beautiful Inside/Out—Warm, lively therapist/artist, divorced white female, looking for long-term relationship. 1771 ✉☎

Kind And Attractive—Professional female, tall and slim, 50s, Nassau County, childless, divorced many years, eclectic interests - cinema, theater, walks, bicycle riding, sporting events and much more. Seeking to meet a kind, honest, unpretentious and emotionally secure gentleman, 50s-60s, as best friend and more. 1752✉☎

Gay LI Gal—40, femme, sensitive, fun-loving professional seeks same to share my heart, my love and my life. 1887 ✉

Handsome And Successful Professional—48, 6'3", well-built, sincere, seeks attractive female, 28-38, 5'6" plus, who is ready to enjoy life's treasures. Photo/note. 1890 ✉☎

Just For You—Successful, good-looking NYC physician, 43, athletic, 6'2", loves animals, with sense of humor; genuine nice guy. Seeking attractive, bright and educated, fun and fit, nonsmoking female to 38, for friendship/romance. Photo. 1852✉

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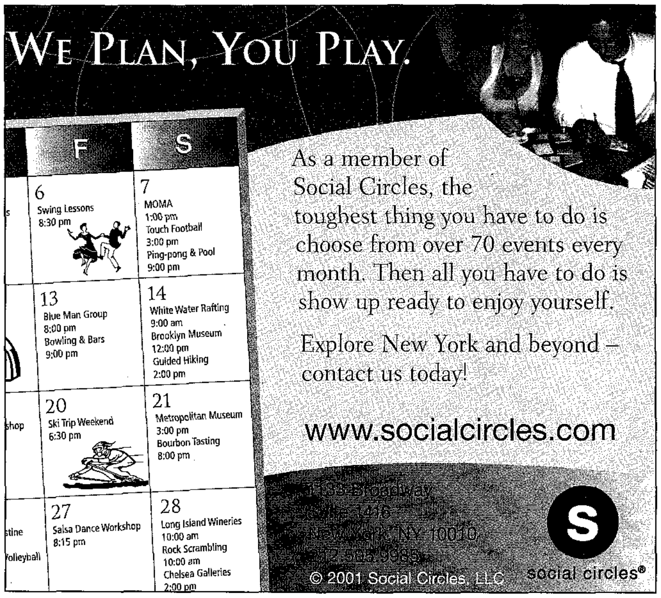

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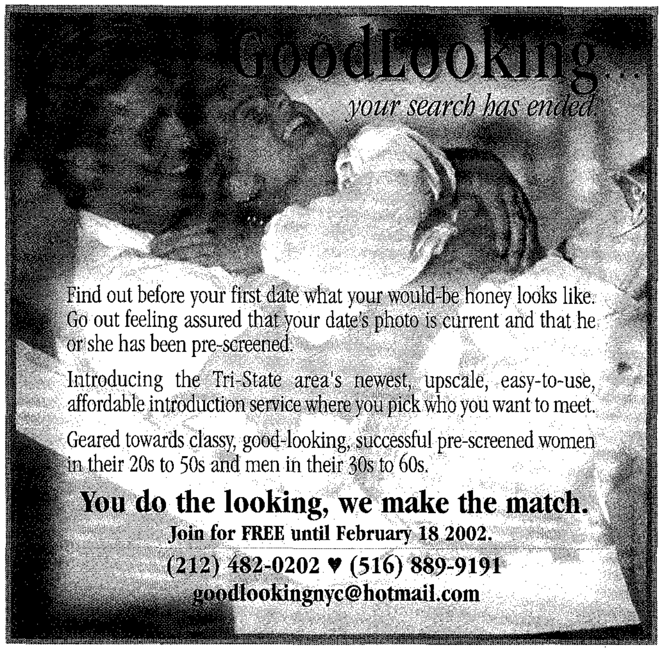
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Stunning Blond Head-Turner—Jewish professional, 5'4", 48, great shape, works out, seeks committed relationship 1905☒☎

Depth, Desire, Dependability—Attractive professional seeks 50s-60s, substantial man for long-term relationship. 1753 ☒☎

Christian Widower—59, handsome, 5'10", 170 lbs, brown/brown, LI businessowner, likes adventure, great art. Seeks very attractive, slim, sexy, cerebral lady who likes to travel. Will exchange photo. 1805 ☒

Successful Young Businessman—35, tall, slim, athletic (tennis, karate, skiing), great sense of humor, sincere, nonsmoker, no drugs, seeking educated Christian female under 33, for laughter and romance. Photo/short bio, please. 1803☒☎

Pesach Is Coming—Your parents will ask, "Nu, anyone special?". Tell them about me. Pretty, tall (6'), 40, funny, nonsmoker, never married, and a great Kosher cook too. 1877 ☒☎

"John Adams" Type—Seeks his Abigail. Tall, athletic man, 50, red hair, seeks adoring beauty, inside and out, to build a family and grow old. Photo/phone. 1784☒☎

My Wish List—Adventurous woman travel companion to either Madagascar, Patagonia, Crete, Ethiopia, exotic et ceteras. Photo helpful. 1825 ☒

Nice Jewish Guy—Affectionate, accomplished, humorous PhD seeks smart, sweet Jewish woman of quality, under 53. European? Note/photo. 1881☒

Wall Street Guy—LI commuter, recently divorced, just turned 50, homeowner, good-looking guy, 6', 200 lbs, Ivy graduate, in search of very attractive woman, 30-40, who wants to start a family. I love theater, dining out, sports and occasional travel. Please, if your career is more important than a home life - this ad is not for you. Photo and phone a must. 1845☒

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Airline Pilot—43, 6'2", 200, single African-American male, nonsmoker, nondrinker, athletic, humorous, romantic, conservative, with an adventurous spirit. Seeking attractive, intelligent, stylish, professional female of any race for long term relationship. To learn more write or e-mail me at Airlinepilotjh@aol.com 1904 ☒

I'm Looking For A Jewish Princess—Beautiful, intelligent, with a great personality, who loves being female (age 33-52). I'm a Jewish prince, a physician, psychiatrist and Renaissance man who loves NY. Note/phone/photo. 1824 ☒

North Shore, Beautiful—Vivacious, exceptional Jewish brunette with long hair, big brown eyes, sexy, shapely, athletic, caring, loving, spontaneous, witty, very successful, 58, 5'4", ready to dance again with quality, 60ish Jewish mensch, nonsmoker. Note/phone/photo. 1851 ☒☎

Smile—Handsome, successful dentist, 6', 180 lbs, great sense of humor, loves dancing, travel, sports. You're 5'4" plus, 30-45, sharp and shapely. Photo. 1809☒☎

Baywatch Babe—Athletic, thin, leggy blond seeks high-energy, mischievous, charismatic and brilliant man who likes the beach, bikinis, baseball, books and rock 'n' roll. Please send photo and note to: baywatch7777@aol.com 1835 ☒

Still Possible?—For you: tallish, fit woman, 40s, nonsmoker, without kids - to meet me: 6'2", slim, fit, writer, don't-look-it 54, likes to think and talk, skeptic but upbeat sensibility...and then to share our dreams, life, in or beyond NYC. talk99guy@aol.com 1780 ☒☎

Sharon Stone Resemblance—Radiant *smile, nice figure, curvaceous*, 5'10", beauty, brains, highly accomplished, seeks handsome man, top of his field, financially successful, 6' plus, 40-57. 1751 ☒☎

Very Pretty Gay Woman—35, Jewish, thin, very feminine, down-to-earth, athletic and professional woman, looking to meet a beautiful, very feminine, thin, very attractive professional woman, 32-42, who is financially secure and enjoys the finer things in life - such as great restaurants, vacations, golf and much more. If this is you, I would love to hear from you. Note/photo/phone required. Manhattan preferred. 1778 ☒☎

Have I Got Stories Of Singlehood—Just want to meet a normal, well-adjusted, Jewish professional man under 70. Family, lifestyle and sense of humor a big plus. I'm a Jewish divorcee, 60, with classic looks, laughing green eyes, smiling disposition. Bemyvalentine07@yahoo.com 1843☒☎

Park Avenue Sensation—Gorgeous black woman with dancer's legs and mesmerizing figure, luscious hair and sparkling eyes, 30s, attorney, investor, tennis, swims, runs. Sexy. Seeking fit, extremely successful, generous, refined white gentleman for adventure. 1758☒☎

A Whole New World—Looking for a secure gentleman, 49-63. Widowers welcome. I'm a queen searching for her king. Photo/note. 1795 ☒☎

Handsome Athletic Ivy Grad—Male, 32, professional, seeks fit, outgoing, financially independent male, 25-34, for adventures in the city and abroad. Prefer beaches of Ibiza to Cathedrals. Loves outdoors, gym, cooking, movies and quick wit. Whether hanging with friends or home watching Six Feet Under, I like to have fun. Recent photo/bio. 1902 ☒

Sensuous, Latin-Italian Female—Well-educated, seeks romance, love and passion. Be 43-55, nonsmoker, fit. 1773 ☒☎

Unique, Mature Woman—Seeks sincere, financially secure, affluent gentleman, 65-75, to share love/joy/laughter. 1884 ☒☎

Let's Have Permanent Fun—Self-aware, smart, funny, caring, accomplished, sincere, generous, down-to-earth woman, looking for a life partner who, like me, is ready to share the kind of intimacy it takes to create a lasting relationship. This 51-year-old, Jewish, 5'9", in-shape gal has a glowing radiance that's sexy and sensuous - inside and out. You are psychologically-minded, communicative, warm, generous, successful and good-*looking. Tell me more about yourself:* your emotional side. Your photo completes the picture. 1823 ☒

Attractive, Successful, Single—34, enjoys music, film, art and good meals with great company. Long dark hair, light eyes, 5'5" and drawn to smart, successful men with good sense of humor. 1831 ☒☎

Gay White Female—Mid 60s, slightly overweight, slightly gray, slightly retired, slightly Upper East Side, with the same interests as in all the ads you've read. Be a New Yorker. leep24@msn.com 1874☒

I Still Haven't Found—What I'm looking for - U2? Successful professional, attractive, 5'9", 45 (looks 38), dad of adorable 6-year-old boy. I am extremely loving, warm, affectionate (sounds like a golden retriever), good sense of humor (me, not the dog). I love music, sports, travel and spending time with my little boy. I would love to meet an intelligent, sweet, fit and attractive woman, 32-39, who is marriage and family-minded. Note and photo, please. 1841 ☒ ☎

Attractive, Secure—Educated man, 60, seeks a very special woman. Photo. 1792☒☎

Beauty And Brains—Vivacious, young 47, seeks educated, (com)passionate man, 40-50, for keeps. Carpe Diem! Kukltza@aol.com 1882 ☒☎

Widower, 50 Years Old—Needs a very attractive lady, 40-45. I'm a successful man, NJ, no games. Photo. 1770 ☒☎

I'm Not Shallow Hal, But—I'm 43, 5'8", very handsome - I look like Bruce Willis (more hair, much better body). I'm very successful, live on the water, etc. I'm looking for an absolutely stunning, gorgeous, sexy sweetheart, 25-38, with a great body. I enjoy movies, good food, etc. I have a lot to offer if you really fit the description. 1757 ☒☎

Sweet, Warm, Bubbly—Attractive, fit, full-figured Jewish woman... Interested in meeting a great guy, 45-58, who is kind, desires to have fun, intelligent, successful and ready for romance! Are you the one?? Please respond with recent photo. 1878☒☎

Seeking Nordic Princess—Tall, dark, handsome and very attractive, single, white professional man, 40, dark brown hair/eyes, very fit, great guy, never married, seeks highly attractive and exceptionally beautiful, single white female, 24-38, for long-term relationship (Manhattan). Note/photo/phone. 1775 ☒☎

Let's Go Steady—Long blond hair, green eyes, 5'6", size 6, movie-star looks, 49 (looks 39). Desires tall, good-looking, *accomplished, upscale man*, 50-60. Ankle bracelet optional. Note/photo. 1876 ☒

Recently Retired—Enjoying successful career abroad - sailing, golfing, walks on my beaches along with lots of jazz classics, good food and wine. I am 60ish, 6'3", 195 lbs, with Charlton Heston looks. Are you 40s-50s, great shape, good-looking and wanting a mutually fulfilling, caring relationship? A note and photo will set the stage for response. 1847 ✉

Pretty Jewish Woman—Early 50s, owner of a very successful health-care consulting firm in Fairfield County, seeks a rare animal: a male friend and lover who has intellectual substance, financial security, wisdom and humor. I travel a lot for business and pleasure; love sailing, scuba, skiing, biking, photography, theater and the arts, and good wine. If you are between 52-64, and like who you are, I might too. Send photo and note. 1818✉☎

European-Born Female—40s, attractive, cultured, Ivy, 212, spiritually evolved hoping to find a platonic connection, friendship, companionship with a sophisticated, cultured gentleman with an edge who is serious, funny, kind, interesting creative and fun. 35-57. Elyanora@aol.com 1901 ✉ ☎

Pretty European Brunette—40, slim and classy, sensitive, kind, caring, honest, seeks a generous man, financially successful professional with upscale lifestyle and sense of humor, for serious exclusive relationship. 1788 ✉☎

Is It Meant To Be?—Vivacious, green-eyed brunette, petite, Jewish, nonsmoker, described as cute, warm, seeks communicative, upbeat gentleman, 40s, to share romantic dinners, movies, travel. Exchange photos. 1821 ✉☎

Slender With Stunning Good Looks—Tall, toned blond. 40-something. Great smile, long legs and real presence. Upscale and sophisticated, confirmed New Yorker with European sensibility. Successful and fun, finance professional, appears on TV. Striking, personable, unpretentious and very appealing. Unwinds with hiking Italian Alps, visiting St. Bart's, the Sopranos, Meursault, leisurely dinners, Off-Broadway, running Central Park. Seeks educated, attractive man - 5'10" plus, active, successful professional or business person, 46-59. norsk.turid@verizon.net 1755 ✉☎

Here I Am—Very attractive, sensitive, honest, kind, 40 - love theater, movies, dining, dancing, travel, reading. Seek attractive, affectionate female, 25-40, for laughs, love and life. 1850 ✉

Michelle Pfeiffer Type—Very attractive, divorced Jewish female, beautiful green eyes, blond, 5'4", slim, 40ish. Loves dancing, traveling, theater, NYC. Seeks handsome, bright Jewish male, 48 plus, who appreciates a class act. oneclassact10@aol.com 1838 ✉☎

Fit, Attractive, Charming—Blond, 50, professional, nonsmoker, enjoys movies, dining out, walks and baseball. Seeks a professional man with sense of humor, 45-55, for serious relationship. 1813✉☎

Japanese Beauty Seeks MBA, Ivy, 35-55—Me: dynamic, long-haired, funny, mini-skirted, 5'4", entrepreneur, 40s (looks 35), cooking, grand piano, opera, movies. You: ambitious, humorous, refined, cute, GQ-type, high-standard Wall Street CEO/lawyer, (212). We: weekend Paris by jet, leading to marriage. 1859 ✉

Great Looks And Brains—Single Jewish female, 36, 5'5", great shape, professional, seeks special someone, single Jewish male, 36-46, professional, marriage-minded. I'm honest, reliable, responsible and fun, looking for the same. NYC. Photo preferred. nycny107@aol.com 1793 ✉

Youthful, Attractive, Successful—Entertainment exec in her early 40s, athletic, sense of adventure and a loving heart. Enjoys the city and outdoors. Looking for good man who wants a committed relationship, to share a future that could include children. A sense of humor, smart, confident, down-to-earth and successful in his own way. Photo/note, please. 1892✉☎

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", attractive widow - and enjoy the arts and music, please write/call. 1754✉☎

47-Year-Old MD—Handsome, comfortable lifestyle, seeks suitable, charming lady. Photo/phone. 1749 ✉☎

Dance The Bossa Nova With Me—I'm a classy, highly educated, attractive Brazilian, late 30s. Wish to share romance and culture with successful Jewish male of kindred spirit, 45-60. 1879 ✉☎

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Quintessential Woman—Upbeat, pretty, fit professional (50s). Enjoys music, museums, travel, sports and family. Seeks simpatico, successful Jewish gentleman (50ish) for a meaningful relationship. Photo. 1798 ✉

A Lovely-Legged—Very pretty, in-shape blond, young-looking 56 - have a special attraction to a more mature Christian gentleman, 60 plus. To hold that attraction, he must be fit, well-groomed, intelligent as well as interesting, have a zest for life and a desire to spend the first and last chapters with a very lovely lady. 1800 ✉☎

Voluptuous Asian Beauty—Wall Street, long hair, 5'5", 30s, seeks accomplished gentleman, 35-55. 1768 ✉☎

Warm, Dynamic, Handsome—Successful international management consultant seeks cheerful, open-minded, petite (5'6" or shorter, slim) woman, 25-45, for quality relationship. Recent photo and height/weight info a must. 1827 ✉

Attractive Woman Professional—54, educated and nice, seeks a successful mensch, 50-60 plus. 1806 ✉☎

Successful Surgeon, 39—Handsome, single white male. Upbeat, fit, regular guy. No kids. Seeks interesting female counterpart, 20s-30s. Photo/note/phone. 1832✉

Top Quality—Smart, pretty, elegant widow seeks caring Jewish man, 64 plus, for fun, laughter and romance. 1791✉☎

One In A Billion—Very happy, successful, spiritual, healthy, easygoing, adventurous, athletic, handsome, nurturing, compassionate, 47-year-young Jewish doctor (yes, my staff says it's all true) seeks one terrific woman. Photo. 1863✉

Seeks Soul Mate—Handsome, artistic, affectionate, divorced white male, 63, seeks female soul mate to share friendship, romance and passion. Let's enjoy together the fun of NY. 1774 ✉☎

Athletic 52-Year-Old Male—Seeks woman interested in cooking, yoga, art and travel. Note and photo. 1880 ✉☎

London-Based—Gorgeous, slim, leggy English blond lady, 32, seeks very successful, sophisticated, generous gentleman, 45 plus, for mutually rewarding relationship. 1822 ✉

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East Meets West—Attractive Jewish woman, 40s, seeks educated Asian man, 40s, to share arts and cultures. 1746✉☎

Incredibly Cute—Seeking extraordinary man. I am 39, 5'2", Jewish, green eyes, fit, fun and athletic. I have no trouble dating, but I am waiting for the right one. He is 5'8" plus, 39-45, fit and very attractive. You enjoy sports, working out, having fun and are selective. If you think we should meet, note and photo essential. 1865✉☎

Pretty/True Woman—Early 40s, looking for true/financially well man. 1811 ✉☎

Warm, Vivacious, Curvaceous—Pretty, long-haired brunette seeks tall, sexy teddy bear type, 45-60, with kind heart, keen mind and zest for life, for moonlit nights over Manhattan, Paris, plus, plus, plus... Photo/note, please. 1801 ✉☎

Warm, Caring, Very Attractive Asian—Long hair, slim, professional, seeks down-to-earth, well-educated, successful gentleman, 37-47. Photo/note. 1872 ✉

Pretty, Nurturing Gal—Seeks kind single dad to share fun, life, love. 1898✉☎

Handsome, Romantic Male—5'11', brown hair, blue eyes, 39, seeks slim, attractive woman for fun, romance and passion. Photo a must. 1829 ✉☎

Boca Raton, Florida—Tall, handsome, 45 year-old Jewish physician with no emotional baggage, in excellent shape and in perfect health, seeks adorable, sweet, talented young woman (under 35) to share a lifetime of love and happiness. Creative, intelligent professional preferred. All letters with photo will be answered. Let's roll. 1903 ✉

You'll Never Have In-Law Trouble...—If you pass muster with me. Seeking stable, handsome, successful man, 30-40, for my gorgeous, witty, successful daughter, 31. Leave me a message explaining why you'd be good for her and I'll consider passing along your number 1810✉☎

Guy With Beautiful Mind—Seeks gal, 30s, for mid-Manhattan movies, dinners, etc. POB 539, NYC 10101

Zest For Life—Upbeat, happy, caring, cultured professional female, 61, seeks male to celebrate life. Come travel with me. Photo/note. 1836 ✉☎

Guy In A Million—Seeks girl in a million. Handsome, in-shape, divorced man (no kids), 44, 6'1". Highly educated but no nerd; articulate and sensitive but no wimp; highly successful but no slave to riches; widely traveled and widely read. Likes theater, ballet, music, dancing, nature, Europe. Seeks attractive, adventurous, passionate woman (30-45) with similar qualities and interests, for relationship based on mutual attraction, open communication and commitment to personal growth. Prefer tall, slim professional who is equally comfortable in ball gown or jeans. Note and photo essential. 1750 ✉☎

Slender, Stunning, Sophisticated—Widow and accomplished professional seeks gentleman in 70s or 80s, to fall in love with. Enjoys golf and stimulating conversation. 1797 ✉☎

Good Guy—Attractive, fit, dark hair and eyes. Into travel, biking, adventure and working out. Seeks cute, fit female cohort. Note/photo/phone. 1781 ✉☎

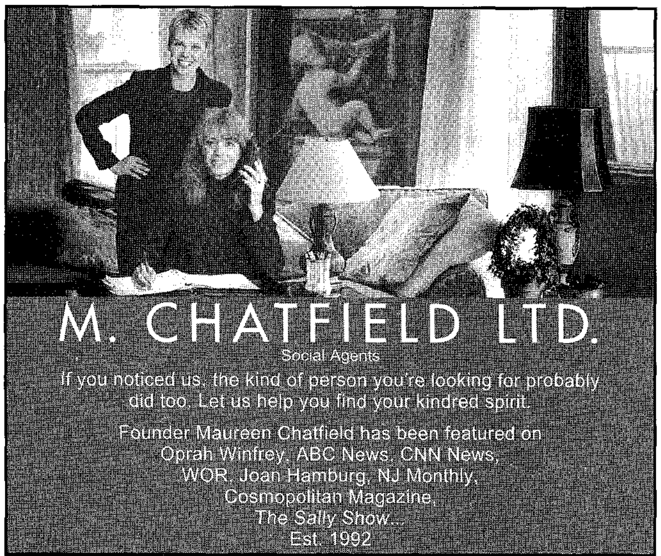
Cool, Hip City Chick—Well, not too cool and not too hip, with a country heart, who loves indoors and outdoors, intensity and peace - and at long last is ready to settle down. Youthful, fit, pretty, successful, early 40s. Come as you are and leave as much baggage as possible at home. Photo/note, please. 1895 ✉☎

EdD From Columbia—Jewish professional male, 59, financially secure, varied interests. Seeking educated, caring lady for serious relationship leading to marriage/family. Photo appreciated. 1764✉☎

Secure Suburbs Lady—Winsome smile, kind heart, Jewish, blue-green eyes, dark blond hair, 44, seeks honest, caring male for best friend. 1871 ✉

Beautiful, Petite European Woman—48, looks much younger, needs man - financially secure professional, caring and supportive, for marriage. 1747 ✉☎

Corporate Attorney—41, adoring mother of two girls, very attractive, sophisticated European with a gypsy soul (speaks five languages) - is looking for a true fairytale gentleman who is a soul mate, supportive partner and an elegant companion. Age, height, religion, race, smoking absolutely unimportant. eva@cybercap.com 1816✉☎



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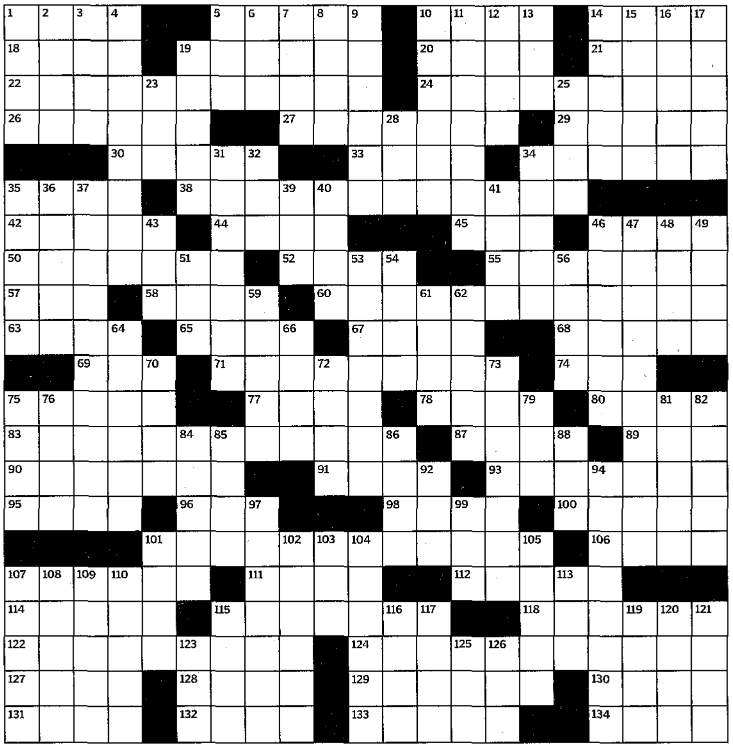


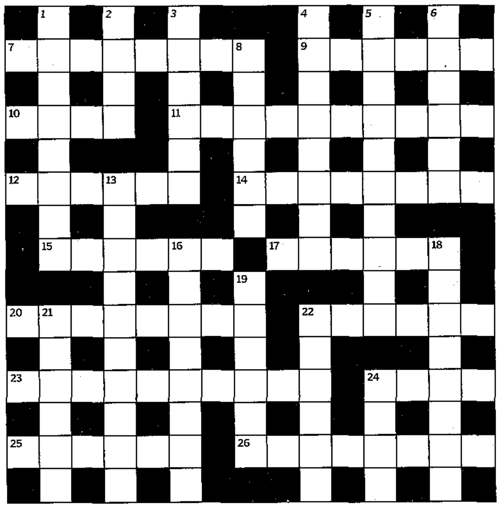
ACROSS

1 Needle apertures
5 Post-op. therapy
10 Make a web
14 Iran's ex
18 Meat buy
19 Reduce in rank
20 Evangelist's suggestion
21 Fast-food option
22 VIOLINIST
24 HORROR STAR
26 First words of a Steinbeck title
27 Wines and such
29 Zsa Zsa's compatriot
30 Pal
33 Sheet-music symbol
34 Turns inside out
35 One of the Grants
38 BASEBALLER
42 Whirling
44 Linguist Chomsky
45 Catch-me game
46 Black: poetic
50 Certain book workers
52 Marceau, for one
55 Create a new hairdo
57 Spike or Ang
58 Dog who went to Oz
60 TV HOST
63 Code word for A
65 Postal division
67 Rakish fellow
68 Cather's "— Lady"
69 Only phone-button number without letters
71 ACTOR
74 Martini ingredient
75 WW II general Rommel
77 Gossip-column entry
78 Movie-studio areas
80 Puncturing tools
83 SCREENWRITER
87 Fiddling emperor
89 Part of a "South Pacific" island name
90 Across the ocean
91 Sunscreen additive
93 Having a good laugh
95 Oscar winner Sorvino
96 Educational TV channel
98 "— Do That" ("A Chorus Line" tune)
100 Get
101 BANDLEADER
106 Coccyx has three
107 Tidbit
111 "Two owls and —": Lear
112 Hilo hello
114 Basketry twig
115 "Arabian Nights" hero
118 Flowers' parts
122 ANNOUNCER
124 BOXER
127 Otherwise
128 "Alas!"
129 Owns up
130 Thames school town
131 Look from Groucho
132 Mamie's predecessor
133 Race assemblages
134 Completed

DOWN

1 Sporting sword
2 "I Never Promised — Rose Garden"
3 Physics units
4 Did a preliminary drawing
5 3rd man in the ring
6 Comedian Philips
7 Bricklayers' carryalls
8 On the summit of
9 Alaskan strait
10 Banana treats
11 Public demonstration of disapproval
12 McKellen and McEwan
13 Big Apple abbr.
14 No longer fresh
15 Start of a Commandment
16 Broker
17 Georgetown players
19 Clear the mist
23 Scand. land
25 Buzzy place
28 Kanga's baby
31 Straight through, as a flight
32 "—-hoo!"
34 Urged to action, with "on"
35 "¿— español?"
36 "Paradise Lost" archangel
37 AUTHOR
39 America's uncle
40 Arab bigwig
41 River on a Swiss map
43 Rent out
46 And others, to Calpurnia
47 JUDGE
48 GM division, familiarly
49 Hornet's home
51 Frasier's co-worker
53 Kin of a xylophone
54 Biblical Hittite: Genesis 26:34
56 Drapery piece
59 Walk — (be euphoric)
61 Wrinkle-faced dogs
62 Trojan captive of legend
64 "Peer Gynt" dancer
66 Caesar's dying remark to Brutus
70 Baseball's Slaughter
72 Rope fiber
73 Lasting forever
75 Esau's country
76 Sitarist Shankar
79 Sold out, on B'way
81 Jousting weapon
82 Venice's Bridge of —
84 Himalayan kingdom
85 Don't-do
86 Grief résumé
88 Galoot
92 Card in the hole
94 Overhauled a tire
97 Zigzags on skis
99 Doctors' org.
101 Gilpin who plays 51-Down
102 Complains childishly
103 Lang. of Israel
104 Up against it
105 Snouts
107 Cover girl
108 "— Mio"
109 Washer cycle
110 Underground conduit
113 Fashion's bottom line
115 Wimbledon great
116 Ordered
117 Apex
119 In the matter of
120 "Topaz" novelist Uris
121 Year-end song ending
123 Chem. workroom
125 Partner of caboodle
126 Ailment at AA

The 'Guardian' Crossword Set by Paul



ACROSS

7 Don Juan's new home. (8)
9 Planet Saturn's timeless turn after turn. (6)
10 Dance with bouncer, perhaps? (4)
11 Horse, freshly gelt, carrying insect: the chafer. (4-6)
12,3 Dandy shot one yokel dead. (6-6)
14 PM's place on board shifted diagonally. (8)
15 Craving the first, poor grades dismissed. (6)
17 Eggs pressed by left foot. (6)
20 Second born, one showing strength of character. (8)
22 Heard soul record. (6)
23 Experiment with solar pants for a change. (10)
24 Suddenly grasp part of tree. (4)
25 Sample prison life, then see the light. (6)
26 Crept home to carry home a ton, after 16 here? (8)

DOWN

1 Tom, keeping precious weight up, obstructs lens. (8)
2 See 16.
3 See 12.
4 Wait, we hear, for the unspeakable clanger? (8)
5 Persuasive authoress's sexy strip with golden gun. (4,6)
6 Novelist Samuel often seems to be suspect? (6)
8 Air can sprayed plant. (6)
13 Trinket drawers; useless horses' yard: neither seems to belong to the Queen. (5-5)
16,2 Minute taken round made retail centre. (8,4)
18 Steal in? (4,4)
19 Prepares to drive, though awfully steep round the bend. (4,2)
21 Inflatable mattress excites a bride. (3,3)
22 The colour of money. (6)
24 Dog-end. (4)

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SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 100; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.

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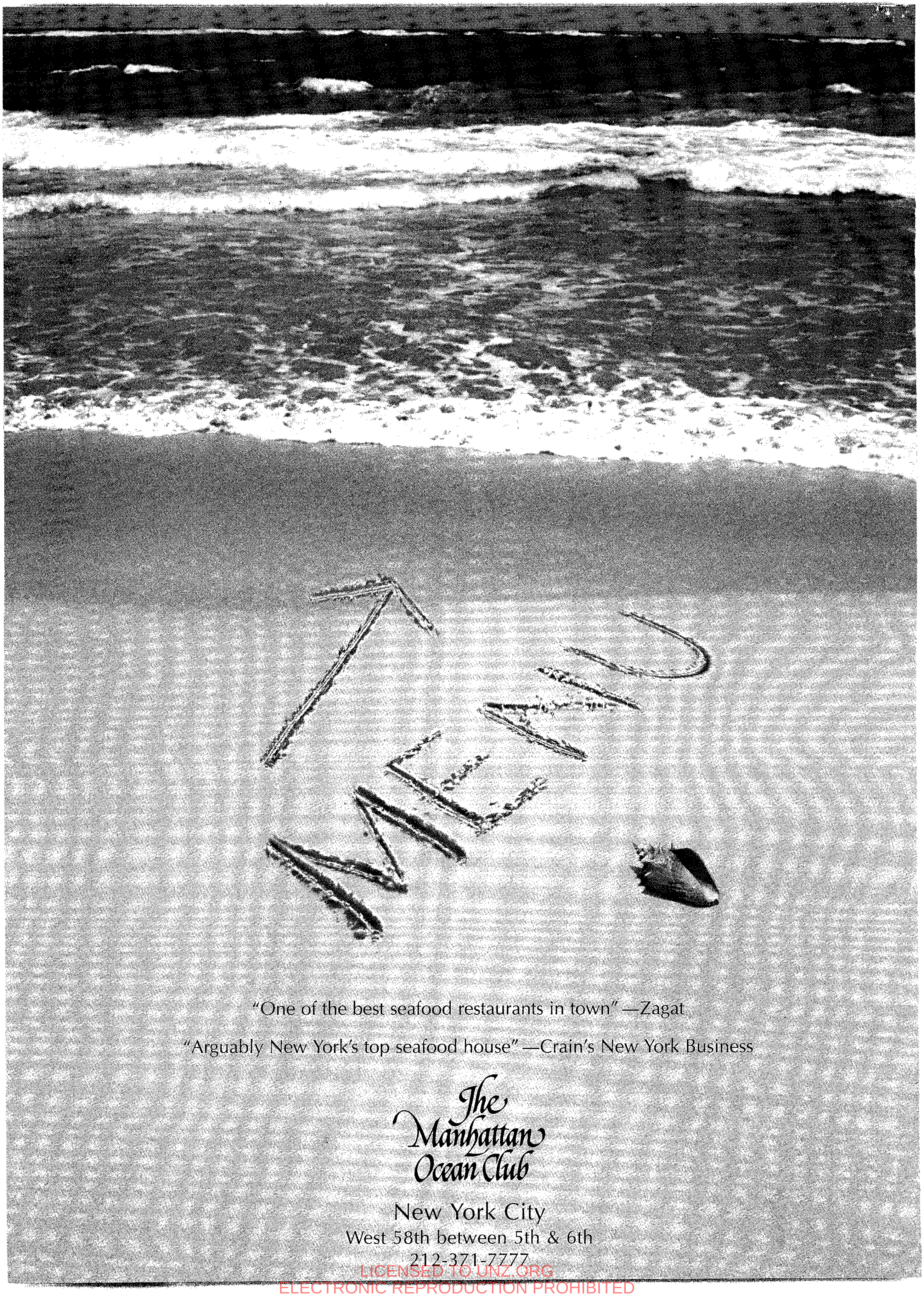

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